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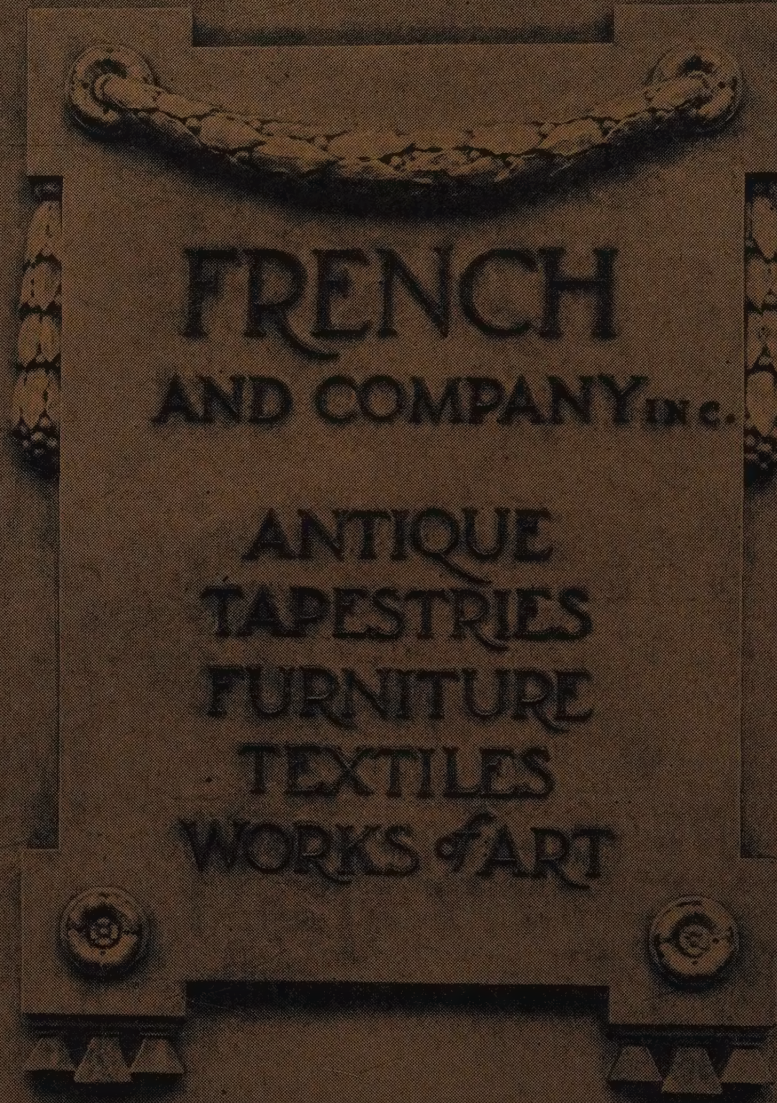
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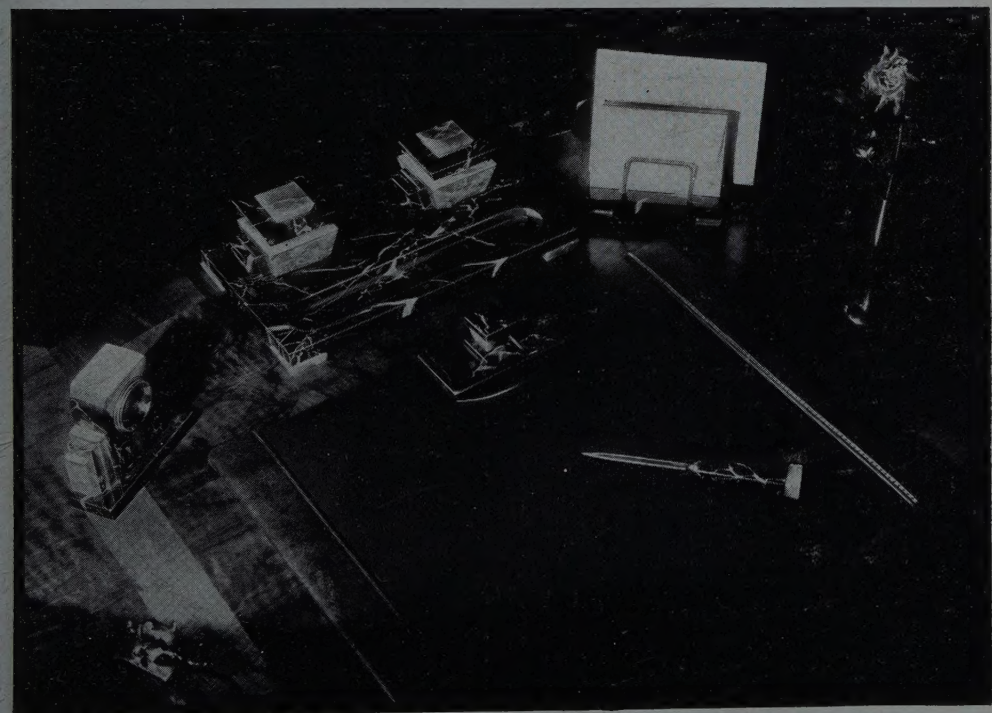
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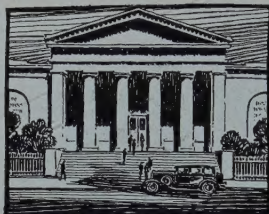


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THE AMERICAN MAGAZINE OF ART

JULY, 1930

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THE AMERICAN MAGAZINE OF ART

VOLUME XXI

JULY, 1930

NUMBER 7

STANDARDS OF TASTE¹

BY CHARLES MOORE

Chairman, National Commission of Fine Arts

ON THIS auspicious occasion of the induction of a new president of the American Federation of Arts, the pleasant task of welcoming the delegates has been given to me as a representative of the Commission charged with advising officers of the Government on matters of art—a body created about the time the Federation was organized, both being manifestations of the same impulse to recover and to apply standards of taste.

The striving to express ideals in forms of beauty is inherent in human nature. The difficulty is to make public taste keep pace with increase in public wealth—to guide the stream of desire for works of art in channels of noble expression rather than allow it to spread itself over the shallows of mediocrity. The founders of the Federation saw that such control was necessary especially in matters of public art works born of a democracy strong in its desire for expression and yet untrained in those elementary and fundamental principles which give permanence to such works.

So it seemed to the men who had come to look upon the National Capital as the outward and visible sign of the inward and spiritual grace of the Republic. They realized that the plans for the development of Washington, prepared in 1901 by four great artists, were far in advance of the public taste of that day. So they created the National

Commission of Fine Arts to watch over and protect those plans from such mutilation as the original plan, prepared under the inspiration and guidance of the Fathers, had suffered.

At the same time they created the American Federation of Arts to inculcate a general appreciation of the fineness and worthiness and necessity of those plans as expressive of the power and the dignity of the United States of America.

At the risk of seeming invidious in a case where there was cooperation among a considerable number of persons, two names may be mentioned as being especially concerned with the creation of both the Commission of Fine Arts and the American Federation of Arts. The tiny mustard seed from which the mighty tree developed to lodge in its branches many beautiful birds was one whom we like to call Frank Millet. Frank Millet gave up to mankind what a lesser man would have taken for his own fame and worldly success. He laid down his widely useful life for others who could better be spared. Friendly hands designed the modest monument to him which appropriately finds an embowered place in the White Lot. His enduring monument is found in the impulses he started.

The other name is that of Elihu Root, who in his own person embodies the qualities which today most need recognition and ex-

¹Address delivered at the opening of the Convention of the American Federation of Arts, Washington, D. C., May 14, 15 and 16, 1930.

position in American life. Mr. Root exemplifies the ideal that the fine arts are an essential part of life. From the same mind that gave birth to the General Staff of the Army and created the War College, the mind that solved the problem of the World Court, came also the fundamental principles of the American Federation of Arts. Often I have sat with him in its councils and have witnessed the way in which his trained mind like a magnet drew the tentative ideas put forth by others and arranged them in forms of harmony and effectiveness.

Last February, Mr. Root, as he took from Cass Gilbert the president's medal of the ancient National Academy of Design, first bestowed on him for distinguished service to the arts, told in golden words how large and how rich a part of his life had come from his association with Millet and McKim and Saint-Gaudens and LaFarge and others of that glorious company of artists, in the give-and-take discussions of common problems.

The puritan tradition dies hard. The conquest of the idea that art is a fundamental part of life means a hard fight; but it must be fought. The experience of Mr. Root, now so rare and therefore so noteworthy, must be made the common experience of every man and woman who would live life at its best and its fullest. That battle must be fought and won. Such is the high duty laid upon the American Federation of Arts.

We speak of the puritan tradition as if it began with the early settlers of Boston, among whom it still survives. The puritan idea that beauty is effeminate, weakening to the manly virtues, the foe of true religion, had to be combated by Pericles in his day, while he was using the League money to build the Parthenon and to pay Phidias for the gold and ivory statue of the divine Athene. The same idea had to be overcome, or evaded, by the glorious artists of the Renaissance, just as today it has to be overcome by the persuasion of the Millets and exemplification of the Roots of our times.

And there is the still more difficult problem of the collectors, to whom art is expressed in terms of thousands of dollars. All great movements in art have begun with the breaking up of convention and the breaking down of theories evolved by pedants from a study of the works of great masters in the endeavor

to reduce art to a system of line or color or proportion. The test of a work of art, as all thoughtful persons will readily admit, is not the money value of a masterpiece; nor, as is more apt to be asserted, does it consist in conformity to mathematical standards derived from the past. The true test is the presence or absence of that very illusive quality of beauty which springs from the mind of the true artist and finds response, direct and immediate, in the mind and emotions of an educated public. Without this divine spark in the artist, and without this true appreciation by the public, there can be no great art. The province of the Federation, therefore, is to encourage the true artist by a recognition of his expression of the ideals and ideas of his and our times, and also to train the public in the appreciation of the artist.

We may and should desire and enjoy and cherish the great works of past ages; but we should also understand that each succeeding age has its own ideals, its own problems, its own revolts; and that it is the task of the artist to express those strivings in such forms of beauty as shall be the enduring record of his own times. So only shall we make the art of today express our life and our civilization and bring it into that great stream which has flowed down from the past and shall flow on towards, but never reaching, the great undiscovered sea which we call the millenium. So only shall we give to fine art its true appeal to the spirit of the times in which we live our lives. So only shall we lift fine art out of the narrowness of cult and make it expressive of the broadest culture of today.

You will agree with me, Mr. Whiting, in thinking that one of the most important tasks of the American Federation of Arts is to prevent the general conception of art from becoming narrow and technical. There is too much talk expressed in the jargon of art; and too little attention is given to the intellectual content of the works of the artist—to the message he brings. Paintings and sculpture are apt to be regarded as isolated objects expressing the virtuosity of the artist, who is praised or condemned according to the observer's ideas of technical excellence. The observer himself usually has no standards of judgment.

When, in 1874, Charles Eliot Norton, at the age of forty years, returned to America

after a leisurely sojourn in Europe, the question arose of utilizing his culture and erudition for the benefit of Harvard students. The idea of making the fine arts an integral portion of college instruction was then a novel one in America—and at Harvard all the more welcome on account of its novelty.

But before entering upon so unusual an experiment, a justification and a basis must be found; for the curriculum of a college, built up through the ages, must be guarded sacredly against mere innovation. In a significant letter, never as yet printed, Mr. Norton states clearly, comprehensively and with deep conviction the place of the fine arts in human life:

"In a complete scheme of University studies the history of the fine arts in their relation to social progress, to general culture, and to literature, should find a place, not only because architecture, sculpture and painting have been, next to literature, the most important modes of expression of the sentiments, beliefs and opinions of men, but also because they afford evidence, often in a more striking and direct manner than literature itself, of the moral temper and intellectual culture of the various races by whom they have been practiced, and thus become the most effective aids to the proper understanding of history. . . .

"Neither classical nor modern literature can be fully appreciated and enjoyed without some knowledge of the corresponding expression in the fine arts. Homer and the Greek tragedians, Virgil and Horace, Dante and all the great modern writers require the illustration that the fine arts afford, while in turn they illustrate the practice and principles of the arts themselves. . . .

"The fine arts have been generally regarded as a sort of domain reserved for the dilettante. Too much has been written con-

cerning them from the purely aesthetic side, and so much of this writing has been foolish and ignorant, that it is not surprising that their more important relations to history and literature have been more or less disregarded. . . .

"We need to quicken the sense of connection between the present generation and the past; to develop the conviction that culture is but the name for that inheritance, alike material and moral, that we have received from our predecessors, and which we are to transmit, with such additions as we can make to it, to our successors. . . ."

Such, Mr. Whiting, are your problems in the guidance of the American Federation of Arts along its course of increasing usefulness. You have a noble tradition to support. For eighteen years the Federation has had the wise, sagacious, disinterested, progressive, devoted, experienced guidance of Robert deForest, whose usefulness in many fields of human endeavor has endeared him to a public wider than one can estimate. Happily you will have the help of Miss Mechlin in the continuance of tasks in which training has made her expert, and a sense of open-mindedness has led the Federation into new fields of increasing usefulness.

And in addition to tradition and to organization you will have the support of the great body of the membership to whom the Federation has endeared itself by real accomplishment. To your new task you bring ripe experience and thorough training. You have won your battles in the building up of one of the great galleries of America, a gallery which in itself expresses the debt we owe to the past, also the duty we owe to the present, and the aspirations we have for the future. May good fortune add its part to the successes which, under you, the Federation will achieve in the years to come.

"The pursuit of beauty as a National ideal is no picnic; idlers need not apply. . . . But as the result of patient labor and steadfastness of ideal will rise a fair edifice of human life upon this earth."

Galsworthy.

THE TWENTY-FIRST ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

WASHINGTON, MAY 14-16, 1930

THE Twenty-first Annual Convention of the American Federation of Arts, held in Washington May 14, 15 and 16 proved most memorable. At this time the Federation became of age and entered upon its majority most auspiciously. Had Mr. de Forest not consented to remain Chairman of our Board of Directors, his resignation would have undoubtedly cast a shadow of sadness over this meeting, but under these circumstances the feeling was that he was still with us, and that additional strength was given to the organiza-

tion when Mr. Frederic Allen Whiting assumed the presidency and became chief executive officer.

Mr. Whiting was formally installed as President at the opening session of the Convention, and his first official act was to present a resolution of appreciation of Mr. de Forest's long and splendid service not only to the Federation but to art, which was drawn up at the request of Mr. Whiting and his fellow officers by Mr. Royal Cortissoz, and was passed by the Convention by rising vote. It was as follows:

ROBERT W. DE FOREST

UPON his retirement from the presidency of the American Federation of Arts, after eighteen years of service in that office, Robert W. de Forest awakens in the heart of every member of this organization a deep desire to express to him an emotion of affectionate appreciation. He has long been known to his countrymen for disinterested and constructive labors in many fields. Despite the exactions of a distinguished career at the bar, he has found time to accept leadership in diverse activities winning their reward solely in the betterment of the lives of others. He has guided numerous philanthropies with the judgment that is rooted alike in clear thinking and in sympathy. Institutions like the Red Cross have been the gainers for years from his counsel. But it is the peculiar privilege of the Federation to record its debt to him for his contributions toward the development of a livelier artistic consciousness in the United States.

"He has given, with both hands, of his time and energy to the establishment of the principle that man's welfare is not complete until it embraces the stimulus springing from the things of the mind, until the search after material prosperity is raised to a higher power through an interest in beauty. Our country is richer today in works of art than ever before. It abounds in museums, and these are rapidly increas-

ing in number. The facilities for aesthetic education are on every hand. The public is showing everywhere a new disposition to seize upon these sources of light and to enjoy them. Amongst those who have fostered and entrenched this more liberal régime Mr. de Forest occupies a commanding position.

"As President of the Metropolitan museum in New York, as President of the American Federation of Arts, his influence has declared itself in unnumbered official acts. Over and above his formal participation in the campaign for a refining and strengthening of artistic taste, there has shone forth the spirit identifying the official with an endearing personality. Services such as Mr. de Forest has rendered are a magnificent expression of character. They point not only to his experience, his wisdom, his executive ability, but to the instincts of a noble nature, to generosity and courage, to a steadfast soul. The Federation cannot grudge him his withdrawal from its customary routine. It wishes him, indeed, in the golden evening of his life, the sweetness and serenity of happy rest. Also it counts henceforth among its most vital resources the memory of him with love and gratitude as an unforgettable friend, and is gratified that he consents to remain, as heretofore, Chairman of the Board of Directors."

*Installation of Mr. Whiting as President
and His Address*

Mr. Whiting was installed as President by Mr. F. A. Delano, Treasurer of the Federation, who, in Mr. de Forest's absence, opened the Convention and presided until Mr. Whiting took the chair.

In assuming the office of President, Mr. Whiting said: "This is a responsibility which I am sure you all realize has not been lightly assumed. The decision to accede to the suggestion of the nominating committee to leave the work which I have been doing for seventeen years in Cleveland where I have seen a museum grow from nothing but a plan to an institution serving its public, I believe wisely and well, has not been an easy one. I feel like a parent who is saying good-bye to a child. I have resigned this position because I feel that the American Federation of Arts presents one of the greatest opportunities for service that this country can afford; and with your help and your support I shall give the best that is in me to carry forward this work to greater accomplishment."

"I would like to say a word," Mr. Whiting continued, "about the feeling that I have in following in office the men whom Mr. Moore named this morning as leaders in this great work—Mr. Root and Mr. de Forest. I had hoped very much that we might have both of them here this morning, but, unfortunately, on account of increasing limitations of health they were not able to come. We have a message from Mr. de Forest, and we are sure of Mr. Root's remembrance also. I feel that Mr. de Forest's service to this institution can never be adequately expressed. Mr. Cortissoz's resolution and Mr. Moore's tribute go far, but no spoken word can really sum it up. To feel that, even as a salaried officer, I am following in his steps places a very grave responsibility on my shoulders and one which I do not accept lightly, but which I shall do my best to fill."

"I am not going to make an address this morning," Mr. Whiting said. "I have only been for a few days in fact President of the organization. But I would like to say that I think all of us realize fully the significant part in this history of the Federation which is represented by the continuous service of Miss Mechlin. Miss Mechlin has been

with the Federation from the beginning, and has built up here in Washington an organization of, I believe, eighteen people whose average years of service, including two or three who have been there for only a few months, is remarkable. Two of the young women working in the Federation office have been with Miss Mechlin for over twenty years, a number for over fifteen, many for over ten. And it is largely because of that ability to hold the organization together that Miss Mechlin has been able to carry the work forward so smoothly and so effectively.

"When the Directors asked me to accept this position and elected me to the Presidency I told them that I had no intention of making any early changes; that I felt that the immediate task I should set myself to do was to study the whole organization and find ways in which Miss Mechlin could be relieved of an enormous amount of detail which she has had to bear all these years so that her very great abilities can be used more effectively and to greater advantage. And so I shall try to take from Miss Mechlin's shoulders some of the duties that she has carried, and carried so well, but which are so numerous that I, for one, have marvelled at her surviving them. It is not hard to realize what some of these duties have been. Anyone, for instance, who has ever arranged for a convention of this sort, knows what it means; and when you add to that the getting out of a magazine; the details in connection with a large membership, and all of the other numerous details of a large organization of this sort, it all assumes a total which is tremendous. It is our hope that as the organization develops Miss Mechlin is going to be relieved of some of this and that she is therefore going to have more leisure to do more constructive work in the fields which she is especially well equipped to undertake.

"Now of course there are many opportunities which are constantly presenting themselves to this organization. The day before I left Cleveland I had a long-distance call from New York from one of our Honorary Vice-Presidents who was on the eve of sailing for Europe, and who asked my cooperation in getting up another of these very important international exhibitions. Service of this sort is important, and I think

the Federation is going to take its place increasingly in the future as an agency for international good will and understanding. For after all, the arts represent the one great field in which language—the difference in words and their meaning, is not necessary; and as we extend this influence I feel that we shall go far in breaking down the frictions between people who speak different languages. A most important work has already been done in this respect, and I hope that we can develop it very largely.

"I feel that another very important thing that we have got to study is the question which I happen to know is in the minds of a great many people—President Hoover, for instance—the question as to the responsibility of the cultural interests for the very great increase of spare time which is coming to us as a people. The laboring people have already, in many fields, won the five-day week. Some of the organizations, I understand, are trying to cut that down to a four-day week. That is all well enough if labor, thus released, can make wise use of its time. I think that the field of the arts represents one of the means through which, by wise presentation, we shall find a way to help labor to make such use of this increasing leisure as to lead to better living and better citizenship.

"There are many other problems that we have to face and many other opportunities to be taken advantage of. But my whole purpose this morning is simply to let you know of the enthusiasm with which I accept this responsibility, and of the serious study that I am planning to give to the problems of organization, of expansion, and, of course, the tremendous problem of finance."

The opening address on this auspicious occasion was made by Mr. Charles Moore, Chairman of the National Commission of Fine Arts, who not only, in his official capacity, welcomed the delegates, but, from his large fund of experience and association with the work of the Federation in the development of art interest throughout the country, noted signs of progress and emphasized the potentialities of the organization and its large responsibilities, pointing to even greater achievement in the future. Mr. Moore's address is printed in full elsewhere in these pages.

Following the induction of Mr. Whiting, reports were presented by the Treasurer, Mr. F. A. Delano; the Secretary, Miss Leila Mechlin; the Director of the Cedar Rapids Experiment, Mr. Edward B. Rowan; the head of the Federation's western office, Prof. Paul H. Grumann; and our Associate in Industrial Art, Mr. Richard F. Bach. A summary of these reports follows:

SUMMARY OF REPORTS

Report of the Secretary

The report of the Secretary called attention to the fact that in many respects the year 1929-30 had been epoch-making in the history of the American Federation of Arts, and recorded in this connection the sudden death of Andrew Wright Crawford, for fourteen years a member of the Board of Directors and for nine or ten months Acting Director, which occurred almost immediately after the 1929 Convention in Philadelphia; the appointment of Mr. Koppel, First Vice-President, as Acting Director and his invaluable service for a period of nearly a year; the resignation of Mr. de Forest as President because of ill health and a desire to be relieved of active responsibility; the appointment of Mr. Frederic Allen Whiting as President and chief executive officer, and his acceptance. This appointment was made at a meeting of the Board of Directors held in New York on February 24, 1930, with the understanding that Mr. Whiting would resign the Directorship of the Cleveland Museum and take up active work in Washington, beginning May 1.

At the same meeting two new members of the Board of Directors were elected to fill vacancies—Mr. Archer M. Huntington, founder and President of the Hispanic Society of America, Honorary President of the American Numismatic Society, and for a number of years an Honorary Vice-President of the American Federation of Arts; and Dr. Henry Suzzallo, at one time President of the University of Washington, Visiting Carnegie Professor of International Relations in Europe, 1927-28, and President Elect of the Carnegie Foundation for the Advancement of Teaching, both of whom consented to serve.

Attention was called to the fact that out-

standing among the Federation's activities during the past year were international exhibitions conducted or assembled by or under the American Federation of Arts independently or in cooperation with other organizations. These included the exhibition of Etchings, Lithographs and Wood-block Prints by American Artists shown at the Victoria and Albert Museum, London; the exhibition of American Painting exhibited at the Nemzeti Salon in Budapest under the joint auspices of the Federation and the American Hungarian Foundation; the exhibition of Hungarian Art brought to this country; the exhibition of American Art sent to Venice and shown in the Biennial International Exposition there under the joint auspices of the Grand Central Art Galleries and the American Federation of Arts; and a notable exhibition of American Art assembled by Mr. George William Eggers and shown in Stockholm, Sweden, in March, and in Copenhagen, Denmark, in May, under the joint auspices of the American Scandinavian Foundation and the American Federation of Arts; also exhibitions of contemporary paintings by Canadian artists brought to this country by the Federation; and an exhibition of Mexican Art to be brought to this country and sent on a museum circuit beginning the coming autumn, the one assembled by Mr. Eugene Savage, the other arranged for by Mr. Homer Saint-Gaudens in cooperation with Hon. Dwight Morrow when Ambassador to Mexico—both of the last generously financed by the Carnegie Corporation of New York.

Reference was also made to the important International Exhibitions of Industrial Art which the Federation has assembled through the assistance of Miss Helen Plumb and Mr. Richard F. Bach under grant from the General Education Board, shown first in the Metropolitan Museum of New York and then on a circuit of art museums.

In addition to these international exhibitions the Secretary reported that the Federation had circulated during the season of 1929-30 no less than 50 exhibitions, for which approximately 285 engagements were made. These comprised over 3,000 exhibits, on which the total insurance carried was over \$411,000. Two hundred and eight-six sales were made. The State

taking the greatest number of exhibits during the season was Pennsylvania. Exhibitions were sent to all but four states in the Union.

During the past year there have been introduced into Congress, it was reported, several bills which had to do with matters pertaining to art and therefore were of concern to the American Federation of Arts. The first of these was the Tariff Bill. The Federation was represented at hearings on this bill before both House and Senate in the interest of retaining art on the free list. As of utmost importance to designers, and hence the development of industrial art in the United States, reference was made to the Vestal Design Copyright Bill, introduced into Congress by Mr. Vestal, the purpose of which is to give the designer the benefit of his own creation and to discourage the iniquitous practice of the pirating of designs. The third legislative matter referred to was the Cramton-Capper Bill, the purpose of which is to preserve for the people of the United States the natural beauty of the scenery along the Potomac River from Mount Vernon to Great Falls, and especially the latter. (This Bill was passed by the Senate during the Convention and by the House the week following.)

Included in the regular work of the American Federation of Arts carried on during the year, reference was made to the circulating of illustrated lectures, for which 130 engagements were made in 47 places in 26 states; the extensive and extended use of the Package Library, which now includes biographical data on many artists, as well as on related subjects; the publication of Volume XXVI of the *American Art Annual*; the regular publication of the *AMERICAN MAGAZINE OF ART*, and its purposes; an additional privilege secured for members, which takes the form of a liberal discount allowed by nine of the leading publishers on art books purchased through the Federation; to the nomination by members of the Federation of over 1,200 new potential members; two unsolicited gifts of \$1,000 each for specific purposes.

This report also included mention of the need of endowment; the success of the Santa Fe meeting; representation at other meetings and cooperation with other organizations; the progress and development of the Cedar Rapids Experiment; and a reitera-

tion of the aims and objects of the Federation and of its potentialities.

The Secretary's report in full, together with the Treasurer's Report and reports by Edward B. Rowan, in charge of the Cedar Rapids Experiment, of Professor Paul H. Grumann, in charge of the Western office, and of Mr. Richard F. Bach, Associate in Industrial Art, on the International Exhibitions of Industrial Art, together with statistics in regard to the activities both generally and specifically, will as usual be published in pamphlet form for general distribution to Chapters and others.

Mr. Rowan's Report

Mr. Rowan, in his report on the progress of the Cedar Rapids Experiment, told most interestingly of the exhibitions held in the Little Gallery and of how this Little Gallery has become in fact an art center for Cedar Rapids, many of the organizations holding meetings therein, groups gathering under its hospitable roof from time to time for study, etc.

Mr. Rowan's report also included an account of an interesting Art Pilgrimage of twelve high school boys and girls to Chicago under his personal leadership; of Cedar Rapids' good luck in securing one of Mr. Lorado Taft's interesting Peep Shows—"Andrea's Doors"; of a reception given Miss Ruth St. Denis and Mr. Ted Shawn, and of the growth of the interest in art among school children as well as adults not only in Cedar Rapids but throughout the State of Iowa.

Professor Grumann's Report

Professor Grumann, in charge of the western office at Lincoln, Nebraska, emphasized in his report the importance of Regional Conferences, as well as the success of the latest of these, held in Santa Fe in April. He referred to the fact that throughout the central west the fine arts are assuming a new importance in state universities, and urged the mobilization of public opinion in order that the art departments of these universities should be well supported.

"Frequently our art activities," Professor Grumann said, "are more or less futile because there is a lack of definite objective." With this in mind he recommended better preparation for travel abroad and urged the use of the Federation's illustrated lectures to

this end. He recommended also that art associations should be induced to interest themselves not merely in holding annual exhibitions but in city planning, the general improvement of villages and towns, the beautifying of business districts.

He also emphasized the great importance of sales in connection with exhibitions, and of focusing interest on local art. "The picture market cannot thrive," he said, "if the artist loses touch with the buying public. If we develop an art that interests artists and technicians but not the public, we are in danger in many respects." "Possibly," he added, "we have paid too much attention to collections of paintings and not encouraged sufficiently the decorative arts and applied arts." Above all he urged closer contact between the centers, the creating of a real clearing house between artists, patrons of art and teachers of art as one of the proper objectives of the American Federation of Arts in the west.

Mr. Bach's Report

Mr. Bach's report on the International Exhibitions of Industrial Art was both comprehensive and explicit. After reviewing the first and second exhibitions, he said, in regard to the third: "The Federation has had special advantage in the cooperation of several foreign organizations which have undertaken with enthusiasm the task of making preliminary collections of material in their respective countries, in which way ultimate selection will be greatly facilitated"; and noted the fact that to facilitate the discharge of the third exhibition, which will consist of Decorative Metal Work and Cotton Textiles, and the closing up of the work of the series in general, a supplementary grant of \$12,500 had been very kindly assigned by the General Education Board.

Both the first and second exhibitions, Mr. Bach reported, began their circuits in the Metropolitan Museum of Art, which "freely offered its facilities for the storing, handling, and customs examination of these collections and itself prepared and edited, under the direction of Miss Winifred E. Howe of the Museum staff, the catalogue of the Ceramic Exhibition, which served as a model for the catalogue of the Glass and Rugs Exhibition." In this and many other ways, as Mr. Bach pointed out, this Museum "has placed the

Federation heavily in its debt for services and advice that could not have been obtained in any other way, and which greatly facilitated the staging of these exhibitions."

The second exhibition, consisting of glass and rugs, has a total value twice that of the first exhibition; and though it has made thus far only half its circuit, the attendance figures show 118,853, and sales have very nearly reached the total of the entire circuit of the first exhibition.

Particularly interesting, Mr. Bach pointed out, is the cooperation of the schools, stores, and other organizations in the publicity work. The Federation printed 1,000 posters designed by Walter Teague in connection with this exhibition, which were distributed to the museums without charge. Some of the museums printed their own posters in addition. The Boston Museum of Art used 1,400 street car cards and 400 small posters, both designed by students of its School of Art, when the exhibition was shown in that museum. The Pennsylvania Museum had two posters prepared by students in its School of Industrial Art. Four thousand of these posters in small size were placed in buses and cars and 260 in larger size were sent to shops and institutions, as well as to factories and hotels.

Mr. Bach called attention to the emphasis placed in these exhibitions upon the identity of the designer, since the name of the designer must be given for every object, and is featured in the catalogue and on the labels.

In conclusion he called attention to the additional impulse given to industrial art, to the increased interest in industrial art design, to the efforts of manufacturers and to the abilities of designers and craftsmen by the fact that so important a national body as the American Federation of Arts had made itself responsible for circulating the best current work in this field.

The Artist and His Public

At the afternoon session on the first day the general subject was "The Artist and His Public," at which professional art problems were presented in short papers or speeches by Mr. Wilford Conrow, Painter, Secretary of the American Artists Professional League; Mr. J. Scott Williams, Mural Painter, Secretary of the Mural Painters, and a member of the Architectural League of New York;

Mr. Lorado Taft, Sculptor, representing the National Sculpture Society; Mr. Frederick T. Weber, Etcher, President of the Brooklyn Society of Etchers; and Mr. Frank Gardner Hale, Master Craftsman, representing the Boston Society of Arts and Crafts.

Mr. Conrow emphasized the importance of training in craftsmanship, saying that too little attention was paid to the materials that the artist uses as well as the way he uses them. He also called attention to the importance of the Vestal Design Copyright Bill and urged its support and passage. Mr. Conrow stressed the importance of cooperation among the artists. "It is impossible," he said, "for the highest manifestations of art to be produced unless the artists work together." And he pledged the cooperation of the organization he represented to the American Federation of Arts and its work.

Mr. Williams spoke of the impracticability of employing student assistants for professional work; of the lack of technical knowledge on the part of the public, evidenced by the way in which certain competitions are drawn up by laymen; and of the close way in which the mural painter's problem is linked up with that of the architect; concluding with a timely reference to the machine and its effect upon the art of the future. "The god of the machine," he said, "is the business man; the ideal of the machine is quantity production. The machine has one serious consideration to meet, and that is the consideration of over-production. But the machine has made its impression upon our life today and it must be taken into consideration by the mural painter and those who are engaged in the modern movement."

Mr. Lorado Taft told graphically of the development of art teaching in this country—the possibility today of obtaining the best training as sculptor or painter here in America, not merely in the cities of our eastern seaboard but in our western schools and universities; and in conclusion made a strong appeal for more intelligent art criticism—writers better trained and therefore better qualified to guide and lead public opinion.

Mr. Weber spoke interestingly on the subject of the etcher's problem with special reference to the installation of presses available for those who are not in a position to own such themselves, mentioning with appreciation those installed by the Brooklyn

Museum and the Cleveland Museum of Art.

Mr. Hale, Master Craftsman, said that "one of the serious drawbacks to the career of nearly all American workers is the desire for quick results, and the wish to produce beautiful and salable things without devoting the long years of study, research and knowledge of the possibilities and limitations of the medium in which they are working, in order to become skilled artisans." He spoke of the way in which the craftsman's problem has been complicated by the development of the machine. "The craftsman," he said, "produces because he loves beauty of form and color, fine workmanship, and it is a happy vocation—an avenue of expression never found in the business world. But what does the future hold for him? Even the chain store system of buying and selling today cuts into the career of the craftsman." He reminded the audience that our museums would not exist were it not for the craftsmen of all times, and that they are not storehouses of machine products but rather sources of study and inspiration to the manufacturers of today. But difficult as is the path of the craftsman, and discouraging as is his outlook, Mr. Hale concluded by saying that he would rather be a craftsman than follow any other vocation in the world, because it enabled him "to have a part, no matter how small, in the great renaissance of things beautiful and useful, made by hand," and gave him the right to fellowship in "the only aristocracy we have—the aristocracy of achievement."

Special Sessions

Unique features of this Twenty-first Annual Convention of the American Federation of Arts were special sessions on "Theatre Arts and Drama" and "Music and its Appreciation." These were arranged not only to emphasize the correlation of the arts but to give workers in the field of the visual arts knowledge of activities in adjacent territory.

Theatre Arts and Drama

The three speakers at the session on "Theatre Arts and Drama" were Mr. Lee Simonson, scenic designer of the Theatre Guild, who Mr. Walter Pritchard Eaton declares to be one of the two greatest scenic designers of our day; Mr. Roy Mitchell, author of "The Creative Theatre," one time

Director of Hart House; and Mr. Stuart Walker, who originated the Portmanteau Theatre and is now Director of the Repertory Company, Cincinnati, Ohio—a great trio.

Mr. Simonson spoke on "Designing for the Theatre" and gave what he himself called a purely illustrated talk, allowing his pictures to speak for themselves; but his explanatory remarks as the pictures followed one another on the screen were exceedingly enlightening. Using his own scenic designs because they were the ones most available, Mr. Simonson demonstrated graphically the evolution of scenic designing in the present day, beginning with the somewhat elaborate set and ending with a set in which the actors themselves were so composed and arranged that they themselves made the picture. Scenes were shown successively from such plays as "Liliom," "He Who Gets Slapped," "The Power of Darkness," "The Adding Machine," "The Dynamo," "Back to Methuselah," "Peer Gynt," "Marco's Millions," "Volpone," "The Tidings Brought to Mary," and "The Revolution"—an extremely impressive array and a remarkably artistic use of related material. Mr. Simonson said at the conclusion of his address that practically all of the slides shown were of realistic settings, but that, as long as writers write plays in which they require realistic settings, such must be produced. "The designing of a play," Mr. Simonson insisted, "is a small part. There must be mechanical affinity between the way the play is directed and the way the scenery is designed. The abstract way is quite as good as the realistic way. We live in an eclectic age, and we must beware of becoming narrow where the theatre is concerned. We must adopt an experimental attitude, make ourselves certain of the interpretation we should put on it, and realize that scenery can be as flexible and as many-sided as the human imagination."

Mr. Simonson himself referred to his address as a prelude to those which followed, and in an admirable, though perhaps partly inadvertent way, he prepared the mind of his audience for the speaker who was to follow.

After complimenting Mr. Simonson on his presentation Mr. Mitchell said that it was on certain phases of motion that he would talk. Discounting many of the myths which have grown up around the theatre, he pre-

sented a re-valuation of those things which constitute the soul of what is called the new theatre. Mr. Mitchell is a dynamic speaker. He not only knows his subject but he knows how to present it, and those who had the good fortune to hear him make this address will probably never forget it. It will be published in a later issue of this Magazine.

In Mr. Stuart Walker's address, by which this notable session was concluded, the machine was again referred to. The theatre, also, according to Mr. Walker, is suffering from its supremacy. "Machinery," he said, "is something which has no soul. The theatre, being an art, must have a soul or it cannot exist. Therefore it is the soul of the theatre that must supply the soul of machinery. If we do not create artists, if we do not encourage artists, who is going to keep the machinery going?" Mr. Walker's appeal was for the support of the Little Theatre, the neighborhood playhouse. "The American theatre," he said, "has been centralized to death, and no one city in any one nation in the world can supply the spiritual or the aesthetic needs of all the other cities of the nation." "It is only by having the theatre a little more geographical," he insisted, "a little more local, that we can develop a great theatre; a great theatre and not a great machine."

Music and Its Appreciation

The session on "Music and Its Appreciation" was by special permission of the Librarian of Congress, Dr. Herbert Putnam, held in the beautiful little Chamber Music Auditorium at the Library of Congress, constructed and endowed by the Elizabeth Sprague Coolidge Foundation. It consisted of addresses on appreciation and of music, in which the art spoke for itself through the instrumentality of gifted musicians.

The first number on the programme was a selection, "Grand Choeur Dialogue" by Gigout, rendered on the organ by Miss Charlotte Klein, who has a very facile technique and excellent interpretive sense, and rendered with great spirit and accuracy the brilliant and difficult composition by one of France's greatest organists and composers.

The second musician on the programme, Miss Sylvia Lent of Washington, is one of the younger violinists on the stage today—

graceful and charmingly gifted, with a distinct personality, leaning in feeling more toward the modern than the classical. Her numbers were: "Melody"—Gluck-Kreisler; "Sicilienne and Rigaudon"—Francoeur-Kreisler; and "Prelude and Allegro"—Pugnani-Kreisler, which she played with warmth, pleasing phrasing and great precision. A splendid tone and able technique gave her ease in her interpretations and credence to the listeners' belief that she is destined to become one of America's foremost violinists. Mr. George H. Wilson, at the piano, gave Miss Lent excellent support.

The third gift of music at this special session was presented by the Madrigal Singers from the Washington Choral Festival Association, conducted by Frederick Alexander of Ypsilanti, who gave three beautiful madrigals which they sang with engaging directness and simplicity, as well as a nice nuance, adding a most agreeable variety of tone and color to the music of the evening.

The first speaker on this occasion was Mr. Augustus D. Zantzig, Director of the National Music Study of the Playground and Recreation Association, who told with engaging enthusiasm of the development of interest in music throughout the country; of the influence of the radio and radio-broadcasting and of music reproduced through other mechanical means; the cultivation of appreciation through the promotion of school orchestras and of community musical groups, strongly emphasizing the value of what he called "exploratory" singing as purely recreational. Mr. Zantzig referred also to the excellent work being done by the settlement music schools and by choirs of certain churches throughout the country, and the establishment of choir festivals; also to the introduction of singing at luncheons of men's clubs, etc. "We can do really fine things in this country, we can build up a great culture," he said, "not by depending on the 'top layer' but by giving greater opportunity to the masses for playing and singing really great music." The needs, as Mr. Zantzig sees them, are for organization and leadership. The richest promise of all, he declares, is in chamber music, and perhaps the greatest encouragement is to be found in what some of the state universities are doing to expose their students to the best through association with professional players.

Mr. Paul John Weaver, Music Director of Cornell University, formerly of the University of North Carolina at Chapel Hill, continued the theme from the point where Mr. Zantzig left off, and told extremely interestingly of the work which is being done and should be done along educational lines, particularly in the institutions of higher learning. "Education in music," he said, "is a constant process of creation and recreation of what has been produced before," adding, "I think every artist, no matter what his medium, will instantly agree with me that the person who actually makes art appreciates it best. Participation is the key to true appreciation. Therefore I feel that the first obligation of the university in guiding music development and art development is to provide an enormous number of opportunities for participation in music of various sorts—the types of things that Mr. Zantzig has spoken of—orchestras, choral societies, chamber music, etc." It is Professor Weaver's conviction that the work on the campus and the work in the field are closely linked together, in support of which he cited various incidents that had come to his personal attention. "The professional aspect of music," Professor Weaver said, "is overcrowded in this country. If you cannot beat the world there is nothing left for you. The studio aspect of music has almost ruined the general public for music in the country at large. Therefore, only through mass use of music or art, only through mass participation in art, can we expect any great development in that art. Not until our people as a whole are keenly alive to art can we expect to have any great degree of civilization in this country, for without art civilization simply does not exist, and without art life is dead."

The final speaker at this session was none other than David Mannes of the Mannes Music School of New York, and conductor of the Free Concerts at the Metropolitan Museum of Art, who graphically described the reaction of the public to the symphony concerts which each year for a number of years have been given, and are being given, at the Metropolitan Museum of Art. "If you have ever 'heard' silence," he said, "it is on these occasions. It is an amazing thing that in the presence of 11,000 people you can almost hear a pin drop." "If you

need faith in the human race, if you need faith in the aspiration, in the aristocracy of our democracy," he concluded, "come next January and March to these Museum concerts, free to all, and renew your faith. If you do, you will never doubt again."

Art and Commerce

The morning session on the third day was held in the beautiful auditorium of the Chamber of Commerce of the United States on Lafayette Square, designed by Mr. Cass Gilbert. The subject was "Art and Commerce," and the opening address was by the Honorable Robert P. Lamont, Secretary of Commerce, and a member of the Board of Directors of the American Federation of Arts.

"There should always be a close association between commerce and art," said Secretary Lamont, "and there always has been. Commerce necessarily came first; wealth comes from manufacturing and commerce. As wealth is acquired, homes become something more than mere shelter, and interest in and demand for better homes is created and developed. It is important that this development should be along sound lines. Our own early efforts were pretty bad. We have been criticized on the one hand for not having created any distinctive American style, and, on the other hand, for a slavish copying of old styles. . . . I am wondering, however, whether the great examples of art which have survived throughout the ages, whether produced by the great or the lowly, are not equally important in the development of our own art of today, as illustrative of the fact that their makers were faced with similar problems to those of present-day artists. Some were undoubtedly considered in their time 'advanced,' but perhaps they were merely 'progressives'—not 'radicals.'"

"The creating of interest in art by making available good pictures, prints and sculpture," he continued, "is one of the important activities of the American Federation of Arts. The background, so created, is a sure foundation on which to build up a lasting relationship of art and commerce."

Secretary Lamont touched upon the changed attitude of the manufacturer toward art, and declared himself not in sympathy with the criticism of the machine as destructive of individuality in the worker.

"The fact is," he said, "that the machine has taken out of industry all of its back-breaking labor that leaves men unfit for any kind of creative work and has given them more leisure for such work and its enjoyment than they have ever had before."

In his introductory remarks at this session, Mr. Whiting, who presided, paid tribute to Mr. Richard F. Bach, who had arranged this portion of the programme, and warmly referred to the Federation's indebtedness to Professor Charles R. Richards, who, as Director of the Department of Industrial Art of the General Education Board, had been instrumental in securing the appropriation made by this Board which enabled the Federation to send out important international exhibitions of Industrial Art.

"The American Federation of Arts," said Professor Richards, whose address on "Art in Industry and Art in Trade" headed the programme of this session, "is, I am sure, interested in art for democracy as well as in art for aristocracy. No considerable body of Americans would feel that art can be a national asset until it does reach the great majority of our people. This is our popular belief. It is strikingly true, however, that until the last few years we have given very little practical attention to the question of art that touches the home." "The machine," he continued, "has been with us for over a hundred years, but we have not yet ceased to talk nonsense about it and to lay on its broad shoulders all sorts of deficiencies that exist in ourselves." And yet, according to Professor Richards, it is the machine that has brought us our twentieth-century civilization, given us new standards for living, increased recreational opportunities and opportunities for intellectual cooperation. Professor Richards' entire address was on this general theme, and was a splendid exposition of the potentialities of industrial art today.

Professor Richards was followed by Mr. Sidney Blumenthal, President of the Sidney Blumenthal Company, which sponsors the Shelton Looms. The subject of his address was "Art in Manufacture." He insisted that the artist must become the inspiration not only of individuals but of groups of individuals, that he must think not only of how to express himself, but of how to help and cause others to express themselves under

his influence, and that in this way art and manufacture will come into close cooperation and a new career will be opened to artists and groups of artists. Mr. Blumenthal's paper will, it is hoped, be published in full in a subsequent issue of this Magazine. Mr. Whiting characterized it as "An illuminating expression of the ideals that the manufacturer is assuming in the bringing of art into industry."

Other speakers at this session were Mr. Lew Hahn, President of the Hahn Department Stores, Incorporated, who gave a short address on "Art as a Selling Point"; Mr. Earnest Elmo Calkins, President of Calkins and Holden Advertising Agency and well-known author of various articles published in *The Atlantic Monthly*, and of numerous books, among which "Business, the Civilizer," is perhaps best known. His subject was "Advertising as a Builder of Taste."* Miss Helen Koues, Associate Editor of *Good Housekeeping*, and Director of Good Housekeeping Studio, prepared for this session a paper on "The Power of Style." She being unable to be in attendance, this paper was read by Mr. Farnum. All of these papers contained much food for thought and many suggestions which might well have been discussed, but in so rich and full a programme there was practically no time for discussion.

The programme was concluded by Mr. Richard F. Bach, Director of Industrial Relations of the Metropolitan Museum of Art and Associate in Industrial Art of the American Federation of Arts, with a résumé, in which he re-emphasized the salient features of each address and personally stressed the importance of quality production.

Closing Session

At the closing session of this notable Convention two moving picture films produced by the University Film Foundation were shown. These were "The Etcher's Art" produced in Mr. Frank Benson's studio, with Mr. Benson as chief actor; and "Sculpture in Stone," in the presentation of which Mrs. Archer Huntington (Anna Vaughan Hyatt) took a leading part. These were shown not only because of their inherent interest but in order to bring them to the attention of those in attendance from all parts of the country, and in order to evidence the potentialities of

*Reserved for publication in a subsequent issue.

the moving picture as an educational factor in the field of art. Both were enthusiastically received.

The only speaker at this session was Mr. George William Eggers, Director of the Worcester Art Museum, who gave an interesting and extremely gratifying report of the reception of the collection of American Art which he had himself assembled at the request of the American-Scandinavian Foundation and the American Federation of Arts to be shown in Stockholm, Sweden. This exhibition was not only given cordial welcome by official Sweden but was most favorably received by Swedish critics, who, of all critics, are said to be most difficult to please. So great was the success of the exhibition in Sweden that it was invited to Copenhagen, where it was shown in May and has now, by special arrangement, gone on to Munich. There is no doubt that such exhibitions as this go far toward creating better understanding between nations.

Resolutions

The remainder of this session was given over to new business, the passing of resolutions, the election of members of the Board of Directors to serve for the next three years. Resolutions presented by the Chairman of the Resolutions Committee, Mr. George D. Pratt, were all unanimously passed. They were as follows:

Endorsement of the Vestal Bill

Resolved, that the American Federation of Arts, through the officially accredited delegates at its Annual Convention in Washington, D. C., May 14 to 16, 1930, heartily endorses the Vestal Design Copyright Bill, H. R. 11852; and be it also

Resolved, That a copy of the above Resolution be sent to each representative and Senator urging him or her to vote for this Bill; and be it further

Resolved, That a copy of the Resolution be sent to each Chapter of the Federation with a request that Representatives and Senators be written to and urged to vote for this Bill.

Approving Establishment of Planning Foundation

Whereas, The National Conference on City Planning, to meet the increased call for educational and promotional services, deemed it wise within the last year to create and adequately finance a new service agency to render to communities non-technical, preliminary assistance, and thereby organized the Planning Foundation of America; and

Whereas, This Planning Foundation of America has since its organization evidenced the need of such service and has done much to popularize city planning through its office as a clearing house of information and its publications extending knowledge of that which is exemplary; be it

Resolved, That the American Federation of Arts in Convention assembled, May, 1930, votes its cordial approval and cooperation in the extension of this beneficent work and in effectuating its programme of service to American communities.

Endorsing Washington Bi-Centenary Celebration

Whereas, The Congress of the United States has created a Commission to arrange a fitting nationwide observance of the Two Hundredth Anniversary of the Birth of George Washington in 1932; therefore be it

Resolved, That the American Federation of Arts does hereby endorse the programme of observance of the Two Hundredth Anniversary of the Birth of George Washington, to take place in 1932.

In Favor of Native Art

Whereas, The civilization of a nation is indicated by its Art, and

Whereas, The development of contemporary artists depends to a great extent upon wide recognition and encouragement; therefore be it

Resolved, That the American Federation of Arts at its 1930 Convention urges its chapters, its individual members and the general public to acquire works by native contemporary artists—by the younger men and women as well as by those who have already achieved a reputation, to the end that through possession they may realize the important place of art in the enjoyment of life; and that in the advancement of our cultural values we also advance our spiritual understanding—for the essence of beauty is of the spirit; and be it further

Resolved, That the Federation request other organizations to pass similar resolutions in order to extend an interest in the acquisition of works by American artists.

In Recognition of the Art of the Designer

Whereas, Tremendous advancement has been made in recent years in all manifestations of contemporary native art; and

Whereas, The manufacturers and merchants of the United States of America acknowledge that beauty of design adds to the value and salability of merchandise; therefore be it

Resolved, That the American Federation of Arts at its 1930 Convention urges the wider recognition by the American public of the place that the designer holds in the field of industrial prosperity.

In Appreciation of the Regional Plan of New York

The American Federation of Arts, in Convention assembled, recognizing the importance of city planning as an art, and its inherent relation to life,

both from the standpoint of health and happiness, would at this time record as epoch-marking, the completion of the Regional Plan of New York and its Environment—a stupendous undertaking which for a number of years has involved profound study of a corps of experts, and to the making of which they have given unstintingly of their time and talents; with the result that new avenues of thought have been opened and new vision in this field created, from which not only New York but other cities throughout the world will profit.

Whereas, This great work has been conducted under the egis of the Sage Foundation, and through its generosity been made available;

Resolved, That the American Federation of Arts extends to the Sage Foundation, its officers and Board of Trustees, expressions of appreciation and at the same time congratulations upon the success of the undertaking.

RESOLUTIONS OF THANKS

To the General Education Board and Mr. Richards

The delegates and members of the American Federation of Arts at the 1930 Convention wish to record their thanks to the General Education Board for grants aggregating \$90,000, which have made possible the series of three important international exhibits, and also to express their appreciation to Mr. Charles R. Richards for his enthusiastic and wise guidance in this important enterprise. The Federation regrets that Mr. Richards is retiring as Director of the Division of Industrial Arts of the General Education Board, and wishes him to realize its appreciation of the fine service he has rendered in the cause of Industrial Arts.

To the Carnegie Corporation

The American Federation of Arts at its 1930 Convention wishes to express to the Carnegie Corporation its great appreciation of the important grants which have made possible the plans to enlarge the scope of the Federation's activities and, consequently, its power to serve the public. It also wishes to thank the Corporation for its generosity in permitting Mr. Keppel to serve as Acting Director for several months during the past year.

To Mr. Keppel

The American Federation of Arts extends its thanks to Frederick P. Keppel for the many services he has rendered and his unflinching interest in its work. His service as Acting Director, following Mr. Crawford's untimely death, puts the Federation under an obligation which it can acknowledge and appreciate but cannot hope to repay.

REGRET AND SYMPATHY

On the Death of Andrew Wright Crawford

The American Federation of Arts in Convention assembled May 16, 1930, takes this opportunity to express its deep appreciation of the services rendered to the Federation by Andrew Wright

Crawford, for many years a member of the Board of Directors and Acting Director at the time of his death; and extends the sincere sympathy of the delegates to Mrs. Crawford in her bereavement.

On the Death of Frank E. Mathewson

Resolved, That having learned with great regret of the sudden death on Wednesday, May 13, of Frank E. Mathewson, for many years Secretary-Treasurer of the Eastern Arts Association, the American Federation of Arts extends to this important group of teachers of the fine and industrial arts its sincere condolence upon the loss from its council of so valuable and inspiring a personality.

THANKS

For Entertainment and Pleasure

The American Federation of Arts, in Convention assembled, May 16, 1930, extends to Mrs. Herbert Hoover a vote of sincere thanks for the great courtesies extended to the delegates at the time of their visit to the White House on May fourteenth.

* * *

The American Federation of Arts, in Convention assembled, May 16, 1930, wishes to convey to Mr. and Mrs. Duncan Phillips its recognition of the valuable encouragement to American art being given by the Phillips Gallery; its appreciation of the privilege extended to the delegates in permitting them to see the galleries; and its thanks for the generous hospitality on Wednesday evening, May fourteenth.

* * *

The American Federation of Arts in Convention assembled, May 16, 1930, extends a vote of cordial thanks to the Coolidge Foundation, the Library of Congress and the participating artists and speakers for their generous cooperation which led to the very successful program on Thursday evening, May fifteenth. It is also grateful and extends thanks for the contributions made by all of the other speakers on the programs which have made the sessions of the Twenty-first Annual Convention of the Federation one of unusual interest and value. Deep appreciation and hearty thanks are likewise voted to the Chamber of Commerce of the United States, to the Corcoran Gallery of Art, the National Gallery of Art and the Textile Museum of the District of Columbia for valuable cooperation and privileges extended.

Elections

The Committee on Nominations, Mr. Royal B. Farnum, Chairman, presented the following names of members of the Board for re-election: Mrs. John W. Alexander, Frederic A. Delano, Archer M. Huntington, H. W. Kent, Florence N. Levy, Hon. Elihu Root, Homer Saint-Gaudens, Henry Szuzallo. On motion duly seconded and carried

the secretary was authorized to cast a single ballot for the entire number, who were then declared elected.

At a meeting of the Board of Directors held immediately at the close of this session the following officers were elected, or re-elected for the succeeding year: President, F. A. Whiting; First Vice-President, F. P. Keppel; Second Vice-President, George D. Pratt; Third Vice-President, C. C. Zant-zinger; Treasurer, Frederic A. Delano; Assistant Treasurer, Irene M. Richards; Secretary, Leila Mechlin. Also at this session the resignation of Mr. Francis C. Jones as a member of the Board was regretfully accepted and Mr. Jones was unanimously elected an Honorary Vice-President. Mr. John R. Van Derlip, President of the Minneapolis Art Institute, was elected to fill the vacancy on the Board thus occasioned. Mr. de Forest was re-elected Chairman of the Board.

Entertainment and Exhibitions

It should not be thought that this Convention was given over entirely to serious business. On the afternoon of the first day, at the invitation of Mrs. Hoover, delegates visited the White House, and although Mrs. Hoover was unable, on account of temporary physical disability, to receive them, they were given a cordial welcome by her representatives, made most welcome in the stately rooms of our President's House, and on leaving, each of the ladies present was given flowers from the garden.

From the White House the majority of the delegates went to the Corcoran Gallery of Art, where a Memorial Exhibition of the works of Arthur B. Davies was on view, the closing hour of the Gallery being extended on this particular afternoon as a special accommodation.

That evening there was a Round Table Dinner at which Mr. C. Valentine Kirby presided and at which there was informal discussion of the subject, "Discovering and Guiding the Gifted Child."

The dinner was followed by a delightful evening at the Phillips Memorial Gallery, when the delegates were received and entertained most graciously by Mr. and Mrs. Phillips and had the privilege of inspecting the permanent collections and temporary exhibits of the Gallery.

There was no session on the afternoon of the 15th, but instead an excursion by boat to Mount Vernon. But for one or two picturesque little showers the weather was perfect and Mount Vernon never appeared to better advantage or more beautiful.

On Friday afternoon many of the delegates visited the Hungarian Exhibition set forth in the National Gallery of Art, U. S. National Museum, under the joint auspices of the American Federation of Arts and the American-Hungarian Foundation.

Concluding Dinner

As usual, the Convention was concluded by a banquet, given in the great ballroom of the Mayflower Hotel, at which Mr. Whiting presided and the Secretary, Miss Mechlin, made the introductions. Among the special guests of honor upon this occasion were the Italian Ambassador; the Hungarian Minister and his wife, Countess Szechenyi; the Canadian Minister and Mrs. Massey, Mr. Augustus Vincent Tack, Mr. Thornton Oakley, Mr. Flavel Shurtleff and Dr. Henry Suzzallo. The speeches were of such notable character that they will be published in full hereafter.

Letters from two Presidents of the United States

A memorable incident of this dinner was the reading by Mr. Whiting of letters from two Presidents of the United States. These are as follows:

The White House, April 30, 1908

MY DEAR MR. ROOT:

I am gratified to know that you are taking an active interest in the movement to organize a National Federation of Arts, and shall do all I can to promote it because such an organization can be made very effective for good. It will encourage our native artists; it will aid in the establishment of galleries and schools of art; it will promote municipal leagues and village improvement associations; it will encourage higher standards of architecture for our public edifices, our business blocks, and our homes; also do much to educate the public taste.

I am glad to learn it is proposed to hold a convention in Washington and you may count on me to do my share in making it a success.

Very sincerely yours,
(Signed) THEODORE ROOSEVELT.

The White House, May 13, 1930

MY DEAR MR. WHITING:

I am happy to learn that the meeting of the American Federation of Arts in Washington is the culmination of twenty-one years of useful endeavor in this most important field. Will you please extend my cordial greetings to the members present and my deep appreciation of the value of the work in which you are all engaged. I can see an especial value in it in these days when the constructive use of leisure is so necessary. Your cultural activities fill a genuine need in this direction.

Yours faithfully,

(Signed) HERBERT HOOVER.

After reading these letters Mr. Whiting, with the following tribute, graciously requested the Secretary to preside upon this occasion and accorded her the privilege of introducing the distinguished speakers.

Mr. Whiting said: "There have been in these long twenty-one years of the activity of the Federation many people who have given distinguished service. We have had Frank Millet, whose spirit permeates the organization. We have had Elihu Root, who still is active and who sends his greetings. We had Charles Hutchinson of Chi-

cago, as first President for three years; and we have had Robert W. de Forest of New York, whose infirmities of age have made it unwise for him to travel and who is not able to be with us at this time, but who also sends his greetings. We have had also many others who have done effective constructive work for the cause of art and the Federation, both men and women. But in all these years there has been no woman who has rendered more continuous and distinguished service than our devoted Secretary, Miss Mechlin. It is an exceedingly, appropriate thing that as a culmination of twenty-one years of service and that as an expression of our coming of age, I should turn this meeting over to Miss Mechlin and ask her to proceed as the presiding officer."

In concluding the programme for the dinner and in bringing the Convention to a definite close, Mr. Whiting called attention to the fact that His Excellency, the Italian Ambassador, had started the evening of intellectual pleasure by his notable address on Italian Art, and that Dr. Suzzallo, who traces his ancestry back to Italy, had brought it to a close with his inspiring words in regard to the possibilities of carrying on the great tradition in America.





PORTRAIT OF KATHERINE CORNELL

BY

EUGENE SPEICHER, N. A.

AMERICAN SECTION XVIIITH VENETIAN BIENNIAL EXHIBITION
LENT BY THE ALBRIGHT ART GALLERY, BUFFALO



THE UNITED STATES PAVILION, VENETIAN BIENNIAL EXHIBITION
DELANO AND ALDRICH, ARCHITECTS

THE XVIIITH VENETIAN BIENNIAL

AND ITALY'S NEW ART PROGRAMME

BY HELEN GERARD

STRIKING as were the changes in the last Venetian International, they scarcely prepared the uninitiated visitor for the developments revealed in the XVIIIth Exhibition. The paths, richer in color and of greater comfort from a new quality of minute pebbles, have been extended by the removal of the anachronistic old chalet restaurant. And, on part of the site, near the Hungarian building, stands our own new pavilion in pale red brick, with white Colonial porch, charming, everyone says. Like several other foreign pavilions, it is due to private generosity.* Everyone praises the dignity of the American collection as a whole and values the widely different qualities of, for example, Henri and his great pupil Bellows, Melchers, Lilian Westcott Hale, Manship, Anna Hyatt Huntington, Malvina Hoffman—in fact of

all the eighty-nine painters and twelve sculptors whose names are household words with us for their share in raising our art to a high level, many of whom up to now have been unknown to Italians, artists and public. The only criticism I hear is the usual one: too many artists at a time; not work enough from any one to make an adequate impression.

The British, who came round but slowly to the importance of group shows, display to advantage, though still rather too crowded, the largest collections ever seen here of Epstein's sculptures and drawings, of Philpot's paintings and a most interesting bronze Negro, besides four other characteristic personal shows and individual pieces representing, in all mediums, every tendency that stands on sound artistic ground.

What the Russian collections will reveal when they arrive, their closed shutters do

* Erected by Mr. Walter L. Clark, President of the Grand Central Art Galleries, New York.



FANTASY

ITALIAN SECTION XVIII VENETIAN BIENNIAL EXHIBITION

GUIDO CADORIN

not tell. At present the Germans are the only extremists, excepting, of course, the Italian Futurists in the Central Building. The Germans have sent much of the sort of work that, in choice of "naturalistic" subject and brutal "simplicity" of technique, defies beauty as well as tone and drawing. The unsympathetic public "volts face" on the threshold, refusing to look at anything "so awful, not to say disgusting." Yet every Beckmann painting, except the self-portrait lent by a private collector, comes from the museum of one or another city of Germany, as do many other examples, especially those from the Dresden artists known as "The Bridge." Moreover, Dr. Hans Posse, director of the State Gallery of the Bavarian capital, explains in the catalogue how these and other German painters have laudably "traced out a new road . . . their break with

the past more intense than elsewhere in the world."

The other foreign exhibits range, like ours, from the moderately conservative to the moderately non-conservative points of view of this year of grace. It is but to be expected that in all fields they exhibit picked work by artists whom we have dwelt upon in these articles. The Spanish building only shows disappointing repetition, which is offset by a powerful Solana group, Pinazo's luminous portraits and still lifes, and by a view of Venice, a portrait and Peonies by Mariano Fortuny y Madrazo, whose strong versatility in his own right is not undermined by all his filial devotion to his famous father and grandfather. The Dutch exhibit—never better in my time—includes two large groups of paintings, different in free technique, equally brilliant in movement, form and

color, on subjects chosen from the amusements of the people by Isaac Israels and C. J. Maks. By contrast, the Belgians seem to be sombre in a really engaging retrospec-

Venetian exhibit (before he leaves the Luxembourg for the retired list) is a chef d'oeuvre of selection and arrangement in his courageous undertaking to place before this inter-



SELF-PORTRAIT

AMADEO MODIGLIANI

ITALIAN SECTION, XVIIITH VENETIAN BIENNIAL EXHIBITION

tive and contemporary showing of paintings and especially important statuary and wood cuts. The Hungarians have striking work from their Roman Academy, as well as from their best known artists in every field, besides an interesting section of their progressive review.

But, once again, the French contributions are best of all. M. Charles Masson's last

national public a synthetic representation of those qualities of modernism which have won permanent place in French art. Of the four principal groups, Van Dongen's leads with several full length portraits—surely revelations to many!—and rich, pure toned landscapes, mostly of Versailles. Despiau's sculpture shows twenty-five varied examples of inspired modelling. And over



VICTORY (To Surmount Monument to the Infantryman)

EUGENIO BARONI

ITALIAN SECTION, XVIII VENETIAN BIENNIAL EXHIBITION

one hundred are the colored and black and white masterpieces of Toulouse-Lautrec's inimitable character drawings in lithography. The neighboring Czechoslovakian pavilion claims more attention than for the two earlier exhibitions of its existence, showing painting as well as better sculpture and black and white.

Over a thousand things are waiting for us still in the Central Pavilion's display of the Italians and the guests exhibiting with them on equal terms, without designation of race or nationality in the catalogue or elsewhere. No more of last year's menace that the Venetian might become too liberal in the admission of decorative and applied art.



THE FIRST HOUR

ITALIAN SECTION, XVIII VENETIAN BIENNIAL EXHIBITION

ORAZIO AMATO

Monza will be undisputed as the Italian International in that field, Venice in hers. Even the plans for a Roman International have been abandoned to leave the old Biennial supreme in the new Fascist Programme, profound and comprehensive, liberal and practical, to foster a greater development of the Fine Arts.

You get the flair of that the moment you enter the building, from Paolo Boldrini's powerful bronze *Race*, in the Rotunda, from the immense and dynamic *Victory* to surmount Baroni's monument to the Infantryman, other parts of which were mentioned in these pages four years ago. The Hall of Honor is restored to its prestige. But why



GIRL WITH A DOG

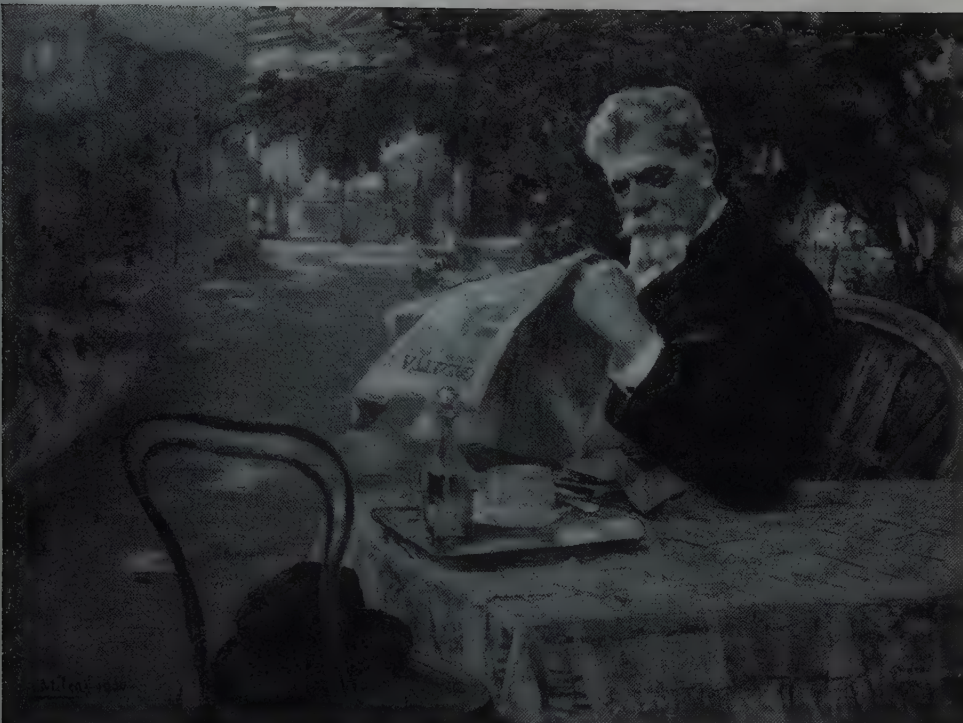
CORNELIUS VAN DONGEN

FRENCH SECTION, XVIIITH VENETIAN BIENNIAL EXHIBITION

have the enormous canvases on the walls so homogeneous a character in their diversity of conception and treatment? Whence the similarity in inspiration, of them? Here are heroic compositions, strong work of the younger generation outnumbering that of their elders, and showing by contrast — among other things in color, form, vigor to

their credit—that certain good old elements of composition cannot be disdained without scattering the subject all over the place.

In the other halls, too, new impulse is evident in composition pictures, in symbolic figures, statuary and painting; laborers building and in the fields, by the sea; of mothers and children, even of commercial enterprises



PORTRAIT OF SENATOR ANTONIO FRADELETTO
 ALESSANDRO MILESI

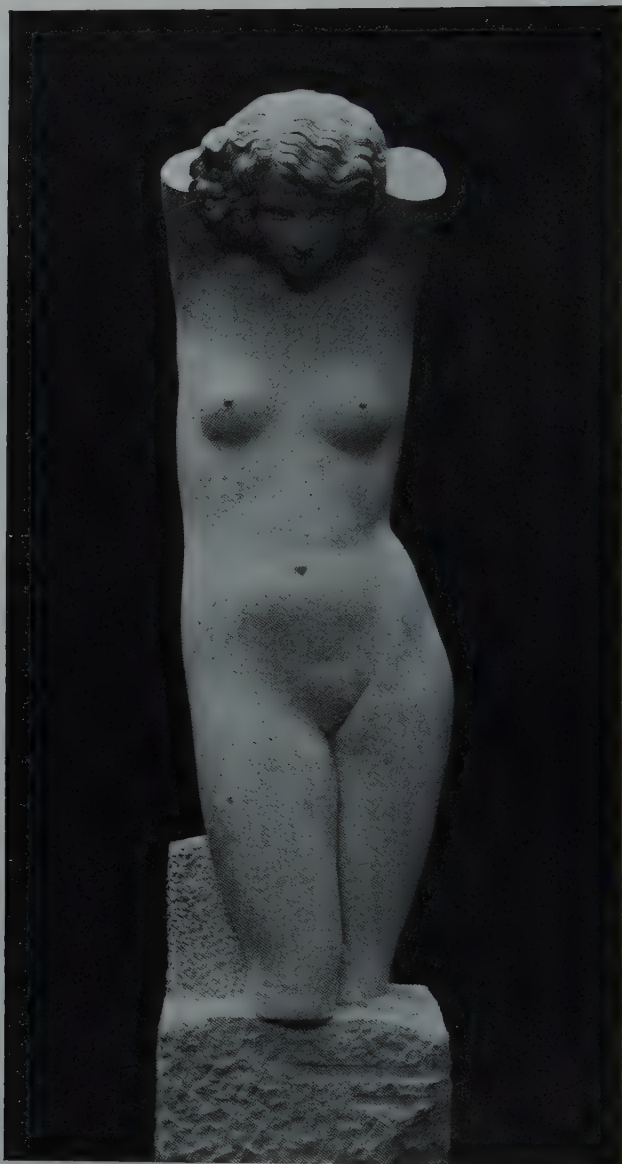
ITALIAN SECTION, XVIII VENETIAN BIENNIAL EXHIBITION

treated with sentiment and artistic skill; in portraits, too, of the Duce and his Fascist leaders; of people known and unknown, one of the best being Milesi's half-length of Senator Fradeletto, seated in the garden of the Exhibition, of which he was one of the founders. Several portraits are in the large masterful show of Tito, who has returned after several years of abstaining from exhibiting here. Ciardi, too, is back (and one of the new and limited Board of Councillors). And Pomi has gained strength in his absence, without losing his luminosity. Cadornin, who is destined, I believe, to be one of the great fresco painters of this age, has a remarkable show of portraits, nudes and compositions in tempera. Casorati, also one of the foremost of the younger masters, shares a room with a few pupils of whom Daphne Maughan does him greatest honor, with promise of independent personality.

The black and white rooms, happily rearranged, have a severely winnowed exhibit in which the younger generation shows less

purity and force than the etching of Mazzoni-Zarini, Mauroner and a few other veterans. Who equal in feeling and vigor the drawings of Favai and the sketches of Velani-Marchi? Not many are the lithographs, and the only pure lithotints in the entire Exhibition are by our compatriot, Howard Leigh.

Why no more retrospective collections? They culminated two years ago, we are told, in that carefully selected general review, dating from the beginning of the last century, having accomplished their mission "to show how conditions, tastes and tendencies have developed in Italy from the generation that initiated the Venetian up to the generation that has continued it since the war." The impulses drawn from it are contrary to those of the Biennial's early days, when, to rise out of the decadence into which it was thought Italian art had fallen, inspiration was drawn from the new vision of the French impressionist, though the review showed that it might have been found, to a certain extent, at home. It is toward developing a finer and



NUDE STUDY

ANTONIO MARAINI

ITALIAN SECTION, XVIIITH VENETIAN BIENNIAL EXHIBITION

purser home product that the new programme advocates concentration of effort.

Other countries should sit up and take notice, for, true as it is that art should be universal, it is also true that the greatest artists of all time have been those whose expression was inspired by the favoring conditions of their most natural surroundings.

This year the very recent past is eloquent in the largest and altogether the best group ever seen in Italy of Modigliani's work—mostly lent by French collectors. How differently are those fifty-odd paintings, the two sculptures and scores of drawings received and understood from the railings and derision heaped upon the small show that

Secretary Pica had the foresight and courage to insist upon introducing into the XIIIth Biennial eight years ago! Proof of the educational process which is coming into flower in this remarkable exhibition!

For all this new energy, this focus of ideals, encouragement of individual freedom of means, are not accidental outcroppings. It is not only that the old Biennial has been reorganized into an independent stock company with Count Giuseppe Volpi di Mesuvata—financier of the Debt—for President and with about the same officers as when directed by the City of Venice, but endowed with greater freedom of action. It is the summit of the new programme, which, beginning with the liberal encouragement of regional societies and their exhibitions, progressing through national exhibitions in different cities in different years, offers the highest encouragements of all in the International. Besides even larger sums than usual that have been set apart by governmental, municipal and other institutions, public and private, for the purchase of work exhibited, 344,000 lire (about \$17,000) have been offered in 22

prizes, ranging from 50,000 to 5,000 lire each. Among other prizes, the City of Venice offers 25,000 lire to Italian or foreigner for a sculpture or painting on the subject of Motherhood. Of the two 50,000-lire prizes, one, from the National Fascist Party, is for a picture with at least one life-size figure inspired by persons or events in the formation of the Fascist combatants; the other for a statue not under life size exalting the spiritual and physical vigor of the race, offered by the Department of Public Instruction. Fifteen thousand lire will be given to a composition picture with figures, free choice of subject. For some the themes are the Poetry of Labor, Sport, Industry, Transportation by sea, by air, great electric and other enterprises, portraits of the Duce and any portrait of a well-known person. Awards also call for medals, plaques, artistic jewelry and silver plate (of which there is a magnificent international display), for etchings and work in other mediums, to stimulate the artists in every field, from whom, as Secretary General Maraini puts it, "Italy expects the seal in art of her newborn greatness."



EUROPA

BRYSON BURROUGHS, A.N.A.



INDIAN GIRL

BY

ROBERT HENRI

LENT BY MRS. JOHN N. CARY, INDIANAPOLIS

AMERICAN SECTION,

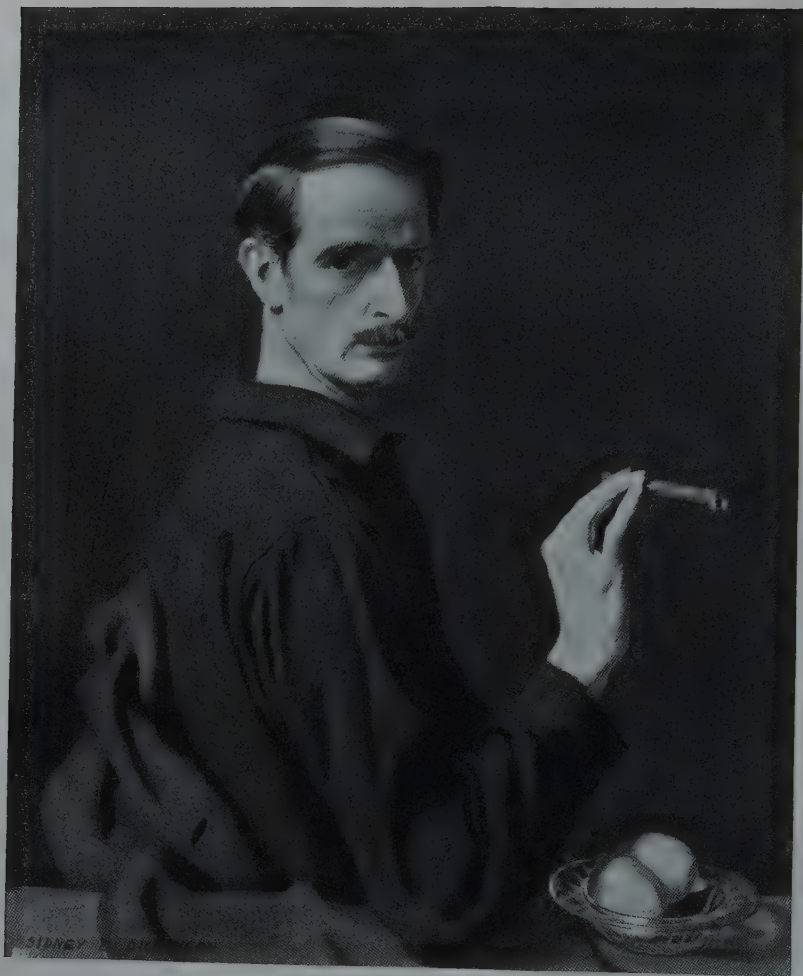
XVIII VENETIAN BIENNIAL EXHIBITION



COLONEL DRISCOLL

BY
MAX BOHM, N.A.

LENT BY MRS. MAX BOHM, NEW YORK
AMERICAN SECTION,
XVIIITH VENETIAN BIENNIAL EXHIBITION



SELF-PORTRAIT

BY

SIDNEY E. DICKINSON, N.A.

LENT BY THE MUSEUM OF FINE ARTS, HOUSTON, TEXAS

AMERICAN SECTION,

XVIII VENETIAN BIENNIAL EXHIBITION

ART AS A SPIRITUAL FACTOR¹

ADDRESS BY THE ITALIAN AMBASSADOR

H. E. NOBILE GIACOMO DI MARTINO

WHAT I would like to point out to you is the powerful influence of art as a spiritual factor of friendship, confidence, and mutual understanding between nations—and God knows peoples of the world need it. In all epochs of human history spiritual factors have been behind great and small events. I may say that in our times, which are rightly qualified in a certain sense as an epoch of mechanical progress and mercantile endeavor, spiritual factors seem to be rather obliterated. But on close examination I am inclined to think this is not entirely correct. Even in harsh material competition, even together with the wonderful modern scientific discoveries that seem to absorb the minds of men in our days, you can observe an unconscious trend toward that higher part of ourselves which is the Spirit. And when we say Spirit we mean the reflection of Divinity, that is Harmony. And Harmony means Beauty, and Beauty means Art. Therefore we can assert that art in the very name of eternal Beauty constitutes a powerful spiritual factor of harmony between the nations of the world which have been created to live in peace between themselves, according to their divine destinies.

Italy is and has been a field of observation and teaching to the peoples of the world in artistic perfection. But today, besides artistic Italy, you have modern Italy endeavoring to keep pace with other nations in the field of international commerce, of industrial progress, notwithstanding our lack of raw materials. We supply the lack of raw materials with work. All of you who go to Italy recognize that the Italian people are working hard, efficiently, and with a wonderful spirit of national discipline. Work, efficiency, and spirit of discipline and sacrifice together with renewed national pride—this is our slogan. The philosophy of our system of political and social organization consists in the substitution of the principle: The State for the citizen, with the principle: the citizen for the State. We have substi-

tuted the principle of the struggle of classes with the principle of collaboration of classes.

These achievements, acknowledged by every impartial observer, are linked with the name of a man, to which I think not only Italians but people of many other nations owe a debt of admiration and gratitude, our great leader Benito Mussolini.

May I repeat, incidentally, that we consider our system of government a splendid offspring of our peculiar historical development, and that we have not the slightest idea of persuading or inducing other peoples to adopt it in their quite different conditions. But do not think, please, that the activity of the Fascist Government has been confined to mere material purposes. Great stress has been given, to mention only one example, to the education of the youth, intellectual, moral and physical. It is impossible not to admire the splendid appearance of our Balillas, which is an organization corresponding to your Boy Scouts.

And what about Fine Arts? Some recent publications have depicted Fascism as hindering the development of arts, accusing it of giving an excessive importance to industrial and economic problems. This is only a new evidence of the false propaganda going on against the truth and against Italy.

The artistic beauty of our past is conceived by our national government as a spur to give the spirit the necessary strength to move toward the conquests of the future. Signor Mussolini himself is an intelligent connoisseur of art, personally cultivating the fields of letters and music.

Within a few years Fascist Italy has done much for the reorganization and embellishment of its museums and galleries. All of the principal collections have undergone and undergo noteworthy transformation. In Rome, our capital, a new museum has been opened of Ancient and Modern Art. In the Spada Palace, bought by the Government, the gallery is being reorganized. The palace of the Farnesina, containing as is well known

¹ Delivered at the Dinner of the American Federation of Arts, Washington, D. C., May 16, 1930.

mural paintings by Raffaello, is being prepared as a seat for the Academy of Italy which has been recently created and comprises the highest minds of modern Italy. The reorganization of the Pitti Galleries and of the Uffizi is complete. In Venice there has been opened for the public the Ca' d'oro, presented to the State by a generous patron, Baron Franchetti, and there will be the inauguration of the Oriental Museum Marco Polo, the richest in Italy. And the same at Mantova, where, as I may recall incidentally, the celebration of the second millenary of Virgil the poet will take place in these days. The same may be said of Bologna, Modena, and Parma and other cities.

I also wish to remind you that, thanks to the national government, we have instituted what Americans would call the most democratic of reforms in this field: the entry fee to all museums, excavations, galleries, etc., has been abolished.

New excavations are being opened at Rome, Pompeii, Ercolano and in our North African Colony which reveal new artistic treasures, wonders of the past centuries. Entire palaces have been revived in the heart of Rome, which intensify the particular character of the eternal city as an illustrious bond between a glorious past and a brilliant and assured future.

It has been the Italian Government which has conducted the work of draining the Lake of Nemi in order to recover the ships of Caligula.

And by the Royal Government Rome has been presented with a theatre worthy of the Italian capital which for dignity of design, size and beauty is comparable to the Scala of Milan and the S. Carlo of Naples, among the finest theatres in the world.

The Government gives help and subsidy to conservatories, institutes of fine arts, libraries, theatres.

The personal order of the Chief of the Government has brought about the splendid exhibition of Italian Art in London which has been followed with the keenest interest throughout the world.

I am glad to say that by initiative of the Italy-America Society of New York an exhibition of masterpieces of Italian art existing in the United States will be held next year in this country.

The Italian Government has done more.

It has included the intellectual values in the first rank of the political fields, next to the economic elements representing labor, industry and commerce. As everybody knows, the Italian Chamber of Deputies has been reformed according to the principles of the Fascist system of government. Whilst maintaining its functions and its elective character, it has been reorganized as an assembly of competents who can give to their legislative task their practical and scientific knowledge and their personal experience. Among these deputies indicated by the corporations, and elected by the Italian people, 20 per cent, that is, 80 representatives out of 400, are chosen from among the organizations of professionals, artists and journalists. To them is allotted the most important task of acting as harmonizers of the work of the purely technical representatives, industrialists, tradesmen, bankers, workers and employees.

You know what the name of Rome means to us Italians—the Eternal City. Rome is to us a reality and a symbol. It is the origin of our nation, its glorious center, the symbol of its unity.

And to the world as a whole, Rome is the center of classical civilization, the source of Latin culture and the mother of law. Really Rome belongs to Italy as well as to humanity, and the majesty of her name spreads over thousands of years of human history.

I am rather inclined to believe in the magic force of symbols. Is it possible that symbols, in some unknown way, exercise mysterious influences on human events?

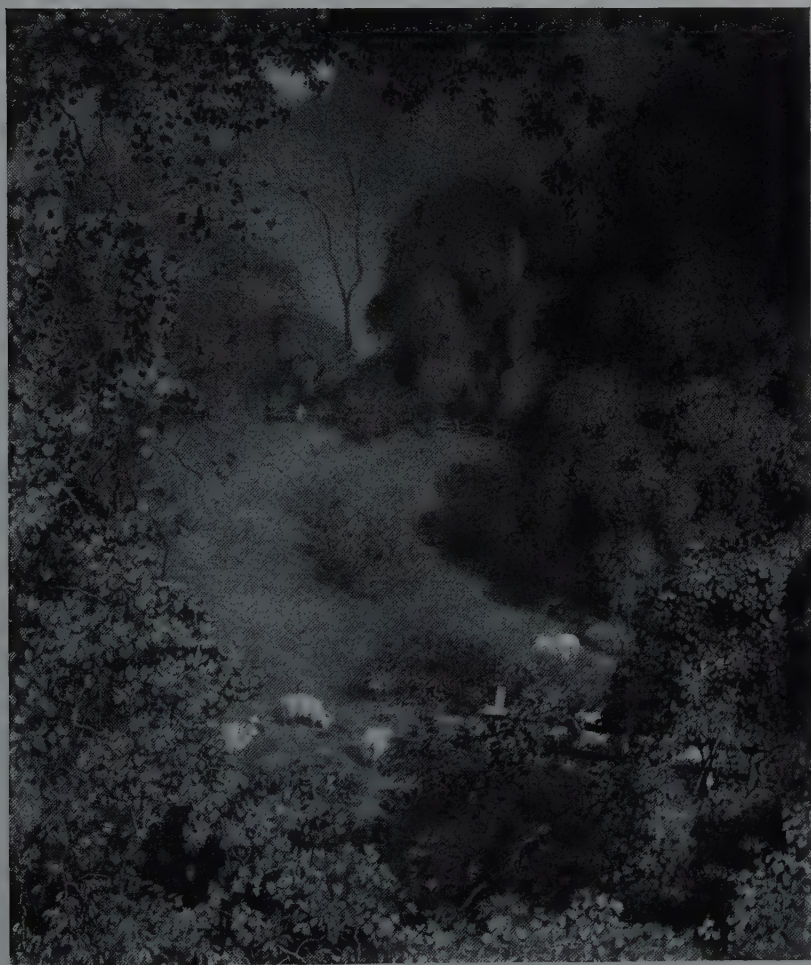
I am putting this question to you with a purpose as I come to my conclusion. Do you know what was the name, the original name of this part of your country, where the City of Washington was built later on? It was Rome. I am quoting the well-known "Collier's New Encyclopedia," Volume 10, page 303: "In 1633 Francis Pope, an Englishman, purchased the original site of Washington from the Indians and named it Rome. The hill on which the capitol stands he called Capitoline Hill, and the Anacostia or East Branch River the Tiber."

Certainly the Englishman who nearly three hundred years ago made this purchase from an Indian tribe could not have had the slightest idea that on the very spot of his new private property George Washington, the Father of your Country, one hundred

and twenty-seven years later, would establish the capital of the United States of America.

I see in this wonderful coincidence a two-fold omen. First, the City of Washington as the Capital of the United States will fol-

low the City of Rome in the path of glory and humanitarian achievements. Second, that both names of Rome and Washington, linked together, shall always represent between Italy and this country a bond of friendship, understanding and confidence.



SUMMER TAPESTRY

DANIEL GARBER

INCLUDED IN SPRING EXHIBITION, NEW HOPE, PA.
(See page 402)

THE AMERICAN MAGAZINE OF ART

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No. 7

LOCAL ART

Outstanding among the memories of the recent Convention was the impression of emphasis placed upon encouraging local talent—the artist in one's own town first—then the artists of one's State, and finally the artists of our own country. Again and again this subject upcropped as something simultaneously in many minds will. It was referred to repeatedly when artists themselves discussed, on the first afternoon, Professional Problems. It came up at the sessions on Drama and Music in discussing community playhouses and local companies, and also in the consideration of the formation of local music groups. Even at the session on Art in Commerce it was the encouragement, by employment, appreciation and protection of our own designers that was strongly urged.

There is no doubt that this feeling has been growing rapidly of late. Witness, for instance, the great increase in the last few years of exhibitions of the works of local artists held

throughout the country. Cleveland, in successful achievement along these lines probably leads. At a recent exhibition of the works of Cleveland artists held at the Cleveland Museum sales were made amounting to \$19,857. The Art Institute of Chicago has long made an exhibition of the works of artists of Chicago and vicinity an annual event on its calendar. The custom has spread and is spreading throughout the country. Denver not only exhibits the works of her artists but employs them whenever opportunity permits. Denver homes are designed by Denver architects and beautified by Denver artists and craftsmen. To the extent to which this rule is observed in Denver no other city has even approached, and the result is that excellent art has there been produced.

Obviously, like all virtues, this can be carried too far, in which case it becomes detrimental. Standards must be upheld. But no longer need we be bewitched by the Paris bonnet. When Paris, France, or Paris, Kentucky, makes good hats let us admire them. When they are better than those made in our home town let us buy them, but when we do, let us inquire what is the matter with our own milliners.

Obviously there is a glamor about the thing which is from afar—paintings of the past, or with the stamp of approval of nationals more learned in art than ourselves. But how did French art come into favor except by being locally favored? Even in the present day the French invariably favor their own—and rightly. What European nation (let alone France) desiring a State portrait painted would consider for a moment giving the commission to a foreign—or let us say, an American artist? Probably none. Yet this is precisely what our National Government has done repeatedly, and still does upon occasion. The portrait of every outgoing President of the United States is painted for the White House, that of every outgoing Cabinet officer for his Department; besides which, from time to time, the Government commissions portraits of Justices, Generals, leaders in Congress. Not infrequently in the past these have gone to foreigners introduced and recommended by Diplomats favoring their own. As long as our American portrait painters are of equal merit this should not be.

The only way, as was pointed out at the recent Convention, to get good art is to encourage it, commission it, prize it. Without patronage it cannot thrive; and unless we esteem it ourselves we cannot expect others to do so. Let us give our local artists a first chance every time. If we do, some day we may find that through them our town has become famous, our Nation immortal.

NOTES

IN APPRECIATION OF
OF FREDERIC ALLEN WHITING
At a meeting of the Trustees of The Cleveland Museum of Art held May 22, a resolution was adopted indicating their deep appreciation of the remarkable services rendered by the retiring Director Frederic Allen Whiting. He was also elected an Honorary Fellow of the Museum. The resolution adopted was as follows:

FREDERIC ALLEN WHITING

Frederic Allen Whiting became Director of the Cleveland Museum of Art on May 1, 1913. Although a general programme had been formulated for the erection of the Museum building in Wade Park, the ground had not then been broken nor had the Museum been incorporated. He proved of such assistance to the Trustees that the work of excavation was begun on May 20, 1913, and the incorporation completed on July 2, 1915. During the three-year period of construction, Mr. Whiting had supervision thereof and made many suggestions that were embodied in the plans and have proven of great value.

In large measure he was responsible for the creation of the staff of the Museum which has functioned with marked success, and has had an active part in securing the collections which from the very beginning set a high standard of excellence. The educational work of the Museum, much of which at first was of a pioneer nature, has met with the most gratifying success. Every branch of the manifold activities of the Museum has had Mr. Whiting's stimulating interest and support leading most harmoniously to a development that has been unusually well rounded.

The deep hold which the Museum has taken upon the people of Cleveland is attested by the fact that, since it opened its doors fourteen years ago, more than four million visitors have entered. The seventeen years of Mr. Whiting's association with the Museum have witnessed its continuous uninterrupted growth until it occupies an important position among the art museums of the world. As Mr. Whiting goes to Washington to accept the presidency of The American Federation of Arts, this Board desires to express its appreciation and thanks for his devoted service

to the Cleveland Museum of Art, and to extend to him its cordial good wishes for the future.

At the same meeting, Rossiter Howard, now Assistant Director, was appointed Acting Director of the Museum and Secretary of the Board ad interim, and a committee appointed to study the question of selecting a successor to Frederic Allen Whiting.

MEXICAN EXHIBITION
The schedule of the Exhibition of Mexican Art to be held in the United States during the years 1930-1931

has lately been completed. This exhibition, assembled by Mr. Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, during a visit to Mexico last November, will include both fine and applied art. The idea was initiated by Mr. Dwight Morrow while Ambassador to Mexico, and the exhibition is financed by the Carnegie Corporation and circulated under the auspices of the American Federation of Arts. The purpose of this exhibition is to acquaint the people of the United States with modern Mexican art and to promote a better understanding between this country and Mexico. It was inaugurated in Mexico City under the auspices of the Mexican Government, being shown there June 25 to July 5 in the building of the Department of Public Education. It was for this building that the now famous Diego Rivera mural paintings were executed. Some of this painter's works will be included in this exhibition. The schedule for the exhibition in the United States is as follows: Metropolitan Museum, New York, October 14 to November 10, 1930; Museum of Fine Arts, Boston, November 25 to December 16, 1930; Carnegie Institute, Pittsburgh, January 7 to February 4, 1931; Cleveland Museum of Art, Cleveland, February 18 to March 11, 1931; Corcoran Gallery of Art, Washington, April 1 to 22, 1931; Milwaukee Art Institute, Milwaukee, May 13 to June 3, 1931; J. B. Speed Memorial Museum, Louisville, June 24 to July 15, 1931; Pan-American Round Table, San Antonio, August 12 to September 2, 1931.

Dr. Atl, a Mexican artist and Chief of the Museums Department in Mexico, and Count Rene d'Harnoncourt, a connoisseur of Mexican art, will accompany the exhibition to the United States and lecture on it while it is on display in the various museums.



RESIGNATION

ORONZIO MALDARELLI

AWARDED FAIRMOUNT PARK ART ASSOCIATION PRIZE, \$1,000
SIXTH BIENNIAL EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR, PHILADELPHIA

SCULPTURE-
IN-THE-
OPEN-AIR
AWARDS

The Sixth Biennial Exhibition of Sculpture-in-the-Open-Air was held in Rittenhouse Square, Philadelphia, under the auspices of the Philadelphia Art Alliance, Samuel P. Wetherill, Jr., President, during mid-May.

The prizes were awarded as follows: \$1,000 Fairmount Park Art Association prize for the best decorative group for garden, park or outdoor placement to Oronzio Maldarelli of New York, and a member of the National Sculpture Society, for a figure typifying "Resignation"; \$500 Art Alliance prize for

group or single figure suitable for front of the Art Alliance Building, to Carl Milles, distinguished Swedish sculptor, for a decorative figure of "Orpheus"; \$500 Art Alliance prize for piece of sculpture irrespective of subject, to Arthur Lee of New York for a figure entitled "Rhythm, to the glory that was Greece"; gold medal of the Garden Club of America, for the best decorative group or single figure suitable for a garden, to Albert Henry Atkins of Boston for his figure, "Spirit of the Sea."

Oronzio Maldarelli, to whom the first award was made, was born in Naples, Italy. He began as a jewelry designer and later

studied painting and sculpture at the National Academy of Design and the Beaux Arts Institute, New York. He is a member of the National Sculpture Society and the Architectural League of New York.

Carl Milles, to whom the Art Alliance prize of \$500 was awarded, is one of the most distinguished sculptors in the world today. He is a Swede but was educated in Paris. He recently completed an idealistic fountain which was presented to Chicago by the Scandinavians of that city.

The awards were made by a jury composed of representatives of the Fairmount Park Art Association, the Art Alliance and the Garden Club of America.

The American Institute of
A. I. A.'S Architects held its Sixty-
63RD third Annual Convention in
CONVENTION Washington, May 21, 22
and 23, just the week follow-

ing the Convention of the American Federation of Arts.

The entire first day of this Convention was devoted to a discussion of architecture as such but primarily to contemporary architecture—a symposium arranged by Mr. Charles Butler. The speakers were Mr. George Howe of Philadelphia, Mr. C. Howard Walker of Boston in the morning and Mr. L. Earl Reed, Jr., of Chicago, Mr. Ralph D. Walker of New York, and Professor Everett V. Meeks of Yale University, in the afternoon. The last three addresses were illustrated. The presiding officer on these occasions was Mr. Louis LeBeaume of St. Louis. Taking the form of an open forum, both extreme and conservative views were presented. For instance, Mr. George Howe spoke in favor of Modernistic expression, of the creation of new ideals; whereas Mr. C. Howard Walker emphasized the universality of art and the impossibility of discarding traditions of the past. Both scored. The speakers in the afternoon were similarly at one though divided, and had the advantage of visual evidence to strengthen the spoken word.

At a special session on the evening of the second day, May 22, Professor William Emerson of Boston presided. The subject was "Architectural Education." The principal address on this occasion was made by Dr. Leicester B. Holland, Chief of the

Division of Fine Arts of the Library of Congress, and was a superb presentation of the educational requirements and potentialities in the field of architecture. By unanimous vote it was agreed that the Committee on Education should publish Dr. Holland's address for wide distribution.

At this session the Institute's award of medals outside of the architectural profession was announced. The Fine Arts Medal went to Adolph A. Weinman for achievement in sculpture; and the Medal for Craftsmanship to John Kirchmayer for achievement in woodcarving. The citation for the former was made by James Monroe Hewlett, Chairman of the Committee on Allied Arts, and for the latter by Mr. Chas. D. Maginnis, Architect, of Boston. Also at this session the announcement of fellowship elections was made.

This notable Convention was concluded by a dinner at the Mayflower Hotel on the evening of May 23, at which the retiring President, Mr. C. Herrick Hammond of Chicago, presided, and the speakers were Representative Luce of Massachusetts, Representative Cramton of Michigan, and Walter Prichard Eaton. Both Mr. Luce and Mr. Cramton spoke on the development of Washington, each from the standpoint of bills which they had sponsored, the purposes of which were, respectively, the preservation of beauty in building and the aspect of Washington as a National Capital, and the extensive purchase of land for park purposes, including the gorge of the Potomac and the Washington-Mount Vernon Boulevard. Both spoke with evident conviction and real inspiration.

Mr. Eaton's subject was "The Relation of Architecture to the Theatre," and, curiously enough, supplemented the addresses on the Theatre Arts and Drama made the previous week at the Convention of the American Federation of Arts by Mr. Lee Simonson, Mr. Roy Mitchell and Mr. Stuart Walker. Mr. Eaton interestingly traced the development of the theatre through the medium of architectural design and structure; called to attention the active part that certain architects today have taken in the development of the modern theatre, both in design of structure and as scenic designers; and in conclusion emphasized strongly the public trend toward



THE OLD MILL AT NEW HOPE, PENNSYLVANIA, NOW USED AS THEATRE AND ART GALLERY

vulgarism, and the need of concerted effort for the encouragement of the things of the spirit if civilization is to go on and our nation attain to real greatness.

AT
NEW HOPE,
PA.

The Old Mill on Primrose Creek at New Hope has long been used for amateur theatricals and dances. Now it is the property of the Art Colony. One of the contributors to the purchase fund made it a condition of his \$500 contribution that there should be two exhibitions each year of the work of the painters of the Delaware Valley and so they may be looked for—spring and autumn. The plastered surface of the thick stone walls and the panels placed over the Dutch door, windows and stage furnish ample hanging space. The stage itself is used to show small paintings, etchings and water colors. Here the gesso and gold leaf panels of Inez McCombe hang side by side with those of M. Elizabeth

Price; the first formalized and suave, a Madonna in white tones on gold, screen designs in various tones of gold; the latter in full palette with interest centered on rhythm and the delicate forms of petal bud and leaf as nature furnishes designs. There are etchings and color plates by the Pinto brothers, work that is finished and clever; entertaining sketches by Elizabeth Greedley, notably the "Interior" and "Apple Tree"; and an amusing sketch by Stanley Reckless, the "Connoisseur," that suggests Paris and the "Dome" Restaurant.

Landscapes are numerous in the Mill. W. L. Lathrop, who is President of the Mill Community Association, shows three, of which "Sunlight and Shadow" seems to be the favorite. The theme indicates Lathrop's enthusiasm over far distance as a motif, and his touch is tender and sensitive. In "October Note" Garber gives us a lovely bit of color, while "Summer Tapestry" shows sheep on a peaceful hillside with a character-

istic frame of foliage. Henry B. Snell shows a "Boat Builder's Shop," and John Folinsbee in "Fishermen" records the important shadow-fishing industry along the Delaware River. R. Sloan Bredin's "Decorative Landscape" is a stately and aristocratic canvas painted in the Borghese Gardens, while "Little Wills Headquarters" by Stanley Reckless is fresh and green as the watercress in the stream that flows through "Little Wills" meadow. The old market-square of Bruges, referred to in Longfellow's poem on the Carillons, inspires M. Elizabeth Price to paint it at the busy morning hour, while New Hope itself is the theme of three painters, Charles Garner, John Wells James and Robert Joy. The first is concerned with the houses as such and is relentless in recording deficiencies in architecture with a certain integrity of design and harmony of tone; James sees New Hope in a happier mood, and Joy insists on a strong but writhing design which may seem reminiscent of a famous painter.

The portrait of "Hastings Griffen" and the "Young Lady in Black" by R. Sloan Bredin are handsome in color and in pattern. "Mr. Abramson" by Albert Rosenthal is a masterful piece of painting, notable for the modelling of head, and hand and for the unmoving simplicity of the heavy figure. A "Buddha" by Stanley Reckless suggests this same quality; it is a successful still-life somewhat in the manner of the modern French School. There are few flower paintings included in the exhibition. Clarence Johnson shows a small canvas, "Chrysanthemums"; Y. C. Garner, a "Decoration" with very large flowers in rose color, and M. Elizabeth Price her "Dahlia Panel."

Paths have been worn by lovers of art to Lyme, to Provincetown, to Gloucester to see summer exhibitions. It is a privilege to list New Hope, Pennsylvania.

Roadside beauty in all its phases, both positive and negative: highway planting, billboards, "hot dog" stands, filling stations, auto cemeteries, tree cutting by public utility companies, and various other points, was recently made the subject of a comprehensive survey, financed by the American Nature Association of Washington, D. C., and carried out by Mr. and Mrs. W. L. Lawton, the former

a civil engineer, the latter Chairman of the National Council for Protection of Roadside Beauty, in which capacity she has led the fight against the abuses of outdoor advertising for the past six years.

On the theory that interest in improving roadsides might be stimulated by a study of the problems in each state, North Carolina was selected as a typical field for the demonstration, as it possesses a well-developed highway system and great attraction for tourists. The results of the survey have been published in the form of a booklet, "The Roadsides of North Carolina," copies of which may be obtained from the American Nature Association or from the National Council for Protection of Roadside Beauty, New York City.

The ugliest and most stubborn problem is still that of highway advertising, according to the report. A majority of the illustrations show actual views in North Carolina, marred by advertising boards of all descriptions. Mrs. Lawton has estimated that in many places approaching important cities, or driving along far-famed scenic highways, a signboard is passed every five seconds. Nor is North Carolina the greatest sufferer in this respect. Mrs. Lawton has also surveyed sections of New York, New Jersey, Rhode Island and other states, and has found the blight throughout the nation.

"There is only one cure for the billboard rash," she says, "and that is a big dose of public opinion crystallized in legislation." The same dose would have an equally beneficial effect on all other problems dealt with in the survey.

About one hundred and twenty-five American artists and art students are registered at the American School of Fine Arts at Fontainebleau for the coming summer session, which began on June 25 and will continue for three months, according to an announcement made by Jacques Carlu, director of the school and professor of architecture at the Boston Institute of Technology.

The Fontainebleau School, which was founded eight years ago through the initiative of the French Government and the Ministry of Fine Arts, as an outgrowth of the school for American soldiers established

ROADSIDE
BEAUTY AND
ITS PROTECTION

in France immediately after the Armistice, occupies the wing of the palace of Fontainebleau, and students are given free access to the palace collections and grounds. Administration of the school is in the hands of a French committee and the enrollment of students is under the direction of a committee of prominent Americans, among them Mr. Whitney Warren, Mr. Ernest Peixotto, Mr. Edwin H. Blashfield, Mr. Kenneth M. Murchison, Mr. J. Monroe Hewlett, Mr. James Earle Fraser, Mr. Benjamin Wistar Morris, Mr. Howard Greenley, Mr. Thomas Hastings, Mr. John Mead Howells, Mr. Hermon A. MacNeil, Mr. James Gamble Rogers, Mr. Harvey Wiley Corbett, Mr. W. Howard Hart and Mr. Ronald H. Pearce.

Professor Carlu's announcement, made at the New York office of the Fontainebleau School at 119 East 19th Street, states that for the coming season in the six branches of the fine arts, namely architecture, painting, mural decoration in fresco, sculpture, decorative arts and interior decoration and etching, the faculty will remain substantially the same. The department of architecture has four professors: M. Gromort, well-known architect and author; M. Bray, official government architect for France's buildings of historic interest; J. P. Laux, former professor of architecture in the Carnegie Institute of Technology; and J. Labautut, Prix de Rome student, and teacher of architecture at Princeton University during the winter.

The school of painting is under the tutelage of three well-known French artists: Despujols, the neo-classicist; Andre Strauss, winner of many French prizes; and Gaston Balande, "the painter of bridges," who is said to have bridged the gulf between Courbet's naturalism and the experimentalism of the Impressionists.

The class in fresco painting, of which the Fontainebleau School is particularly proud since it is one of the two or three in existence, is under the direction of La Montagne St. Subert, pupil and assistant of Professor Paul Baudouin, who with Puvis de Chavannes revived the neglected art of true fresco in France. This class practices the technique of the painters of the Renaissance and before when murals were executed directly on the wet plaster. During the past two terms, students of the fresco class decorated parts of the Hospital of Fontainebleau, in return

for which the hospital established an annual prize for fresco students.

Louis Lajeune, winner of the Prix de Rome and member of the jury of the Grand Salon, is in charge of the department of sculpture. He is assisted by Denis Gelin.

The class in etching is taught by Achille Ouvre, considered foremost of the French original engravers now living. He was awarded the Grand Prix diploma at the Paris Exhibition of Decorative Arts in 1925. Among his best known illustrations are Paul Burget's "De Profundis" and "La Femme de Pantin" by Pierre Louys.

Aside from the daily excursions of the landscape classes to paint in small villages or in the forest of Barbizon, a series of special trips has been arranged for the coming season to visit places of historic and architectural interest in the vicinity of Fontainebleau. Among these are Vaux de Vicomte, Versailles, and a number of famous private chateaux and gardens.

The curriculum of the school is designed primarily for professional artists and advanced students, although provision is to be made for a few beginners. Enrollment for the school of architecture is made through Whitney Warren, for painters and sculptors through Ernest Peixotto. Miss Mary T. Robinson, member of the American Committee, acts as liaison officer between the school and American students.

THE OLD LYME ART COLONY

A large majority of the members of the art colony in Old Lyme, Connecticut, have always been landscape painters. This remains as true today as it was in the days when Henry W. Ranger first painted there, to be followed shortly by Childe Hassam, Willard Metcalf, William S. Robinson, Walter Griffin, Harry Hoffman, Will Chadwick and Will Howe Foote.

Lyme has continued to be the choice of many landscape painters, a condition partly due to the fact that birds of a feather tend to flock together, but still more attributable to the wide variety of subject matter which the locality offers. The long village street has greatly changed during the last twenty years, but it still offers possible material for those who like to paint colonial houses and high-arching elms. Close by, the artist

may find the rocky pastures so characteristic of New England, and a little farther off lie great stretches of deep woods.

Corot was once taken to task for painting into one of his pictures a pool of water which was not to be found in the subject before him. To this criticism Corot replied serenely: "Those cows are going to stand in that picture for many hundreds of years, and I intend to have a little water for them to drink." There are few painters who do not share with Corot his desire to relieve the aridity of their landscapes with a pond or stream. The reflecting surface of the water brings the color of the sky down into the foreground and helps to establish a color balance in the composition. There is plenty of water to be found in the town of Lyme. Meandering through the town, the Lieutenant River takes a course close to the main street. About a mile away is the Connecticut River, winding among large rolling hills which become almost mountainous at the north end of the town, where in the locality known as Hamburg a large group of artists have settled in more recent years.

In this community Wilson Irvine, Edward Volkert, Will Taylor, George Bruestle, Ivan Olinsky, Guy Wiggins, and Robert Vonnoh have built studios and remodeled old dwellings in a sufficiently comfortable manner so that many of them spend the entire year in the country.

To the south of Old Lyme lie broad stretches of salt marsh through which the tides ebb and flow in many tortuous channels, and still farther to the south, though still lying within the town limits, are the sandy beaches which mark the edge of Long Island Sound. Perhaps not a little of the popularity of Lyme has been due to the ease with which the heat of summer can be forgotten in a dip in the salt water.

In one respect the art colony at Lyme differs notably from such places as Gloucester and Provincetown where the numerous classes bring swarms of art students, many of whom are the merest beginners. The advanced student with sufficient experience to work out his own problems with perhaps some occasional help has always been well received in Lyme, but the tyro in art has never been warmly welcomed.

If you take one of the artists aside and ask him to tell you candidly why this is so, his

answer will be something in this vein: "We aim to make this a professional colony where painters come to practice their art, not a place where beginners come to learn the rudiments of the game. As landscape painters we want to be able to wander over the whole countryside, and to do this it is necessary to retain the good will of the farmers and other local residents. A bunch of irresponsible young students would leave the bars down in the fields, scatter dirty paint rags and other litter in the pastures, and in no time at all the country would be up in arms against us. All the best painting territory would be 'posted' against anyone trying to enter it with a paint box."

This attitude is the viewpoint of a majority of the artists and is so well understood that any member of the group who has pupils is almost apologetic about it and exercises very careful supervision over his flock. During a good many years there have been no classes whatever in Lyme, and persons seeking private instruction have sometimes found it hard to find anyone who would give private lessons. The big summer art school has no place in the Lyme programme, and when classes are organized there they are generally limited as to number and make their appeal to serious students of genuine talent.

The artistic activity of the whole community comes to a focus at the point where the Boston Post Road makes a sharp turn, and for a quarter of a mile traverses the main street. Here stands the art gallery owned by the Lyme Art Association, and close by it the handsome Colonial house where Miss Florence Griswold has made a home for the artists. The house is decorated with dozens of paintings executed on mantels, and door and wall panels by the artists who have stayed there, and it is doubtful if there is a single artist among the permanent residents of Old Lyme who has not at some time been under her hospitable roof. It still remains a common meeting place for the artists. "Miss Florence," as she is affectionately called by all who know her, has been the dominating factor in the growth of the art colony. Without her it never would have come into existence at all.

The Lyme Art Association holds two regular exhibitions during the summer in the commodious art gallery which was designed



Courtesy Kennedy and Co.

MORNING

(ETCHING RECENTLY PUBLISHED)

LEVON WEST

by the well-known architect, Charles Platt. It is said that Mr. Platt has never seen this gallery since it was built. If so, this is a great pity, because he may not realize what a powerful ally chance may become in the creation of a masterpiece. Perhaps he is making the mistake of thinking that the Freer Gallery in Washington is a better gallery because he had more money to spend on it. As a little matter of inside history it may be worth recounting that, as originally designed by Mr. Platt, the skylight of the Lyme gallery was about twice as high as the existing gallery skylight. The resources of the Association were so limited that it was impossible to build it so high. It was necessary to go to Mr. Platt and ask him to cut the height in half. Reluctantly he did so, and what was the final result? Just about the most perfectly lit gallery that has ever been built. Nothing ostentatious about it—no marble columns or bronze lions, but that exact relation between height and floor area which, coupled with just the right curve to the cove in the ceiling, gives a perfect lighting. It has now been built a number of years, and with each passing year an increasingly large number of persons come to realize that it touched high-water mark in gallery construction and that its proportions might well serve as a model for other builders to measure.

About the latter part of June the Lyme Art Association will hold the first exhibition of the summer. This show is restricted to etchings, water colors, pastels and drawings, in various mediums. The big event of the season is the annual oil exhibition, which usually begins the last of July and lasts through the month of August. Both of these exhibitions are open to all persons painting in the town of Lyme at the time they are held. The works submitted must, however, pass a jury, and demonstrate their right to a place on the gallery walls.

Among the permanent residents of Lyme who have built homes for themselves there and who are commonly represented in one or both of the exhibitions may be mentioned Charles Ebert, George Burr, Edward F. Rook, Gregory Smith, Platt Hubbard, Percival Rosseau, Lucien Abrams, and F. V. Du Mond.

B. C.

During the past fifteen years there has been developed at Monterey, in the Berkshire Hills of western Massachusetts, a summer community holding special appeal for those seeking to combine a profitable period of art study with a restful and happy vacation.

The Berkshire Summer School of Art is situated on a commanding hilltop near the attractive little village of Monterey. The railroad station at Great Barrington is ten miles away. The approach to the school by automobile is a rare treat. Curving almost constantly to take advantage of easy grades, the road passes rugged and wooded hillsides, presents changing vistas of meadows, mountain streams and blue hills and eventually leads to the splendid panorama which is a feature of the school location. This vantage point is 1,800 feet above sea level. It is perhaps unequalled in the entire range of the Berkshires. Spread out before one is the charming valley with range after range of hills receding in the distance. Lake Garfield presents its mirror-like surface to wooded hillsides and patterned sky. Open meadows, winding streams and occasional groups of buildings lend variety to the wide-spread view.

The school grounds extend over several hundred acres. Carrington Hall, with its large, airy dining room, spacious studios, offices and recreation room, is the center of the community. Near-by are other school buildings, permanent cottages and forty-six portable "Berkshire Bungalows." The latter were specially designed for the school. They accommodate two persons each. Their unique design has always appealed to the members of the community, who carry away happy memories of the comfort and attractiveness of these little summer homes.

Courses of study at the Berkshire Summer School of Art are arranged for teachers, supervisors and students of art. The faculty is composed of eight well-known art educators, including the director, Raymond P. Ensign, who is also Director of the Newark School of Fine and Industrial Art; William L. Longyear, Supervisor at Pratt Institute; Harry W. Jacobs, Director of Art in Buffalo; Gustave Cimiotti, Painter; Margaret Giesecke, Bennett High School, Buffalo; Ruth E. Hutchins, Art Institute of Chicago; Bernard J. Rooney, Bennett High School; and Alice Mead, Assistant Supervisor of Art, Montclair, New Jersey.

The school has an Advisory Committee, the members of which are Henry Turner Bailey, Robert B. Harshe, Royal B. Farnum, C. Valentine Kirby, James C. Boudreau and Forrest Grant.

Students of the school may arrange individual programmes suited to their needs, making selections from the following subjects: Design, Pencil Sketching, Landscape Painting, Nature Drawing, Advertising Design, Elementary Representation, Interior Decoration, Crafts, Costume Design, Lettering, Puppetry and Methods of Teaching for Grades and High Schools. Generous credit is given for work done at the Berkshire Summer School of Art, by universities, state departments of education and other accrediting institutions. The school has a record covering fifteen years of sincere accomplishment. It has helped hundreds of students to develop ability in creative work, to secure better positions and increased salary.

The school community is usually made up of about one hundred and fifty persons. This seems to be an ideal size for the promotion of a friendly, cooperative spirit. This results in rapid progress in professional work and thorough enjoyment of the vacation period. There are none of the distracting phases of the usual type of summer resort. Amid pleasant country scenes, far from the noise and heat of cities, one finds opportunity for relaxation, stimulation and the building up of abundant reserves of physical, mental and spiritual strength.

It is an impressive sight in the stillness of a summer day to see the groups of students in studios, craft shop or out upon the painting and sketching grounds, each individual happily working out his problems in design or poster or in color. Field criticisms are given the painting class every day by Mr. Cimiotti, who also gives a studio criticism on Saturday morning. Mr. Cimiotti's reputation as a painter is matched by his skill as a teacher. Both beginners and advanced students find his criticisms clear, helpful and stimulating.

RAYMOND P. ENSIGN.

THE TOLEDO MUSEUM OF ART

The Twenty-sixth Annual Exhibition of the Museum School of Design is being shown in three galleries of the Toledo Museum of Art during May. Augmenting this exhibition is the Annual Exhibition of Public School Art from Grades I to VIII. In the Museum School Exhibit is the classwork of children, junior high school students, university credit students, members of adult classes, students

engaged in merchandise salesmanship, in advertising and in the design departments of Toledo industries. The exhibition as a whole is an outstanding one and marks another milestone of progress in the study of art by Toledo people.

The current catalogue defines the work of the Museum School with characteristic simplicity: "The policy of the Museum School of Design is to teach art as a science helpful to all people. It trains its students to apply art principles to the daily problems of a purchasing, homemaking and commercially employed public. The system of teaching with charts and Museum collections has been evolved through years of experience as a method of attaining proportion and color harmony as briefly as possible for large groups of elementary students. The Museum School is affording free basic training for exceptional talent in the work of certain students, before the student completes his education at a school specialized for the work he will follow." New classes for adults and children will open in September for registration.

From June 1 to August 31, the Annual Exhibition of Paintings of Contemporary American Artists will show some seventy pictures chosen from the Carnegie International Exhibition of November, 1929, and from the Forty-second Annual Exhibition of American Painting and Sculpture at Chicago, October, 1929.

The Curator of Oriental Art at the Toledo Museum of Art, J. Arthur MacLean, is directing an oriental art appreciation tour this summer to Japan, Korea, China and Hawaii. The party is limited to forty-five and will sail from Seattle the last of June. It is scheduled to return September 3, arriving at San Francisco.

SUMMER
EXHIBITIONS
AT THE
BROOKLYN
MUSEUM

The Brooklyn Museum, of which Mr. William Henry Fox is director, is showing a number of extremely interesting exhibitions during the summer, chief among which perhaps is a comprehensive collection of sculpture by contemporary sculptors. This comprises five hundred works by about one hundred artists. Special features of the exhibition are memorial groups of the work of Charles Cary

Rumsey and Charles Gaffy. Besides the Americans exhibiting there are Hungarian, Russians, Italians, Mexicans and French at present residents of the United States. The bulk of this exhibition is set forth in the Museum's large sculpture court—the first large showing of this kind in this beautiful new gallery.

For two weeks in May the Brooklyn Museum exhibited as a loan a marble bust of the Hungarian poet, Sandor Petöfi, by the Hungarian sculptor, Alexander Finta, which has been given to the Public Library of Cleveland by the American-Hungarians of that city. Mr. Finta is represented in the permanent collection of the Metropolitan Museum of Art by a bust of Cardinal Hayes and in the National Museum at Budapest by a bronze portrait of Count Apponyi.

Posters entered in the Chicago, 1933 World's Fair Competition together with a group of nearly one hundred Scandinavian posters filled the two large Print Galleries at the Brooklyn Museum during the month of May. There were sixty-two World's Fair posters selected from several hundred submitted, and it was international in scope. The Scandinavian group was organized by Mr. Orson Lowell of New York at the instigation of the late Henry L. Sparks, well-known poster collector of Brooklyn.

The Newark Museum is living up to its well-earned reputation for unique exhibitions. About the middle of May this Museum opened an exhibition of early American and European wrought iron, showing several hundred examples from the collections of Albert H. Sonn, Walter E. Irving, W. Gedney Beatty, Francis R. Garvan, Todhunter, Inc., Alexander McMillan Welch and the Metropolitan Museum. The exhibition will continue until autumn.

New England, the Pennsylvania German country, New Orleans, and Charleston, S.C., of Colonial and early Federal times are represented. To show derivations of American design in wrought iron, a number of European and a few Oriental pieces are displayed. A colonial kitchen with a large collection of utensils is a feature of the exhibition. Water colors of doorways, gateways and courtyards in New England and



EXHIBITION OF HUNGARIAN ART, NATIONAL GALLERY OF ART, WASHINGTON, D. C.

UNDER AUSPICES THE AMERICAN FEDERATION OF ARTS AND AMERICAN-HUNGARIAN FOUNDATION

southern cities by Albert H. Sonn are shown with the wrought iron, much of which is mounted on specially prepared panels.

There is a large selection of hand-wrought hinges from American colonial buildings, elaborate iron grillwork, a great variety of candlesticks, and a number of lamps.

Among the utensils an iron coffee mill bearing the date 1792, a Colonial plate warmer, naïvely designed wafer and waffle irons, an early version of toaster, and many spits are interesting items.

At the entrance to the exhibit is a reproduction of a Venetian wrought iron gateway of the fourteenth century, the only object not an original piece.

SCHOOL
ART,
BALTIMORE

An exhibition of work in art done by pupils in the elementary and secondary schools of Baltimore, which was shown at the Baltimore

Maryland, North Carolina, Oklahoma, Colorado, Mississippi and Minnesota. The exhibit was shown at the annual meeting of the State Art Teachers Association at Omaha, Nebraska, the last of May.

Out of this idea of a traveling exhibition of the work in art done by Baltimore children has grown the conception of a still more ambitious programme for next school year, to involve the exchange of exhibits with the public schools of other cities. The following school systems have already accepted the invitation of the Baltimore Division of Art Education to send collections of children's art work in exchange for the Baltimore exhibition: Philadelphia, Minneapolis, New York City, Buffalo, and Springfield, Massachusetts. Similar arrangements are also being carried forward with Detroit, Los Angeles, and with the Maryland State Normal School located at Towson.

It is planned to schedule one of the exhibitions for each month of the school year beginning in September. All of the work to

Museum of Art last October, has since made a circuit of the country including points in

be shown in Baltimore will be displayed at the Baltimore Museum of Art.

Two facts of current record THE BALTIMORE at the Baltimore Museum MUSEUM OF ART of Art that are regarded as being of particular significance are the tremendous increase in attendance since the Museum moved into its beautiful new building in Wyman Park adjacent to Homewood, site of the Johns Hopkins University; and the successful outcome of the plan suggested by Director R. J. McKinney for a Biennial Pan-American Exhibition.

During 1929 the total attendance at the Museum was 81,824 as compared to 27,077 in 1928 in the old building. From the first of January to the end of April, 1930, 66,807 people have been counted in the galleries, making a total attendance of 143,580 since the new building opened in April, 1929.

That this increased interest in the Museum is by no means merely due to the novelty of a new building is apparent from the fact that the monthly attendance has been steadily growing; at the same time there has been an encouraging increase in membership. This interest has been encouraged in every possible way by the Director and the officials through the medium of worth-while exhibitions, lectures, and other regular museum features. In addition there was introduced this year an innovation in Narcissus and Tulip Shows by the Federated Garden Clubs of Maryland, both of which events proved very strong drawing cards and demonstrated their value in extending the appeal of the Museum still further. Another innovation this year was the permission granted the Baltimore Society of Independent Artists to hold their annual exhibition in the museum galleries; although this was strictly a no-jury show, it produced results that might have passed strict judging.

Mr. McKinney first made the suggestion for a Pan-American Exhibition several months ago and in a surprisingly short time an anonymous friend of the Museum volunteered to supply the necessary \$11,000 guarantee fund.

It is hoped that this exhibition will assume an importance commensurate to that of the International Exhibition of the Carnegie Institute in Pittsburgh. It is conceived along

a broad line that includes the artists of the United States, Canada, Mexico, and the South American republics, and arrangements have already been started through the embassies in Washington to get the works together.

It will be held for the first time next January and February. In making provision for an exhibition of this sort, the Baltimore Museum of Art is taking a pioneer step and one which it is hoped and thought will vastly increase its prestige amongst the newer museums of the country. Its success to date has surpassed the most sanguine expectations.

The new building has an ideal setting with magnificent groves of trees around it and the landscaping of the grounds which was recently completed, further emphasizes the beauty of its classical architecture. In a short time the two heroic lions—replicas of the two flanking the steps of the Loggia dei Lanzi in Florence—will be put in their permanent positions on pedestals at each end of the terrace. The near future will also see the putting into place on the flight of steps up to the front entrance the cast of Rodin's "Penseur" presented to the Museum by Jacob Epstein of Baltimore, one of its original Board of Directors and most generous patrons.

Mr. Epstein's old masters occupy the principal exhibition gallery, having been lent for an indefinite period, and the other large gallery on the opposite side of the main court and one of the side galleries, now house the Cone Collection of Modern Paintings and Bronzes—one of the notable aggregations of its kind in this country.

Other current events at the Museum are the Exhibitions of Paintings by Contemporary Canadian Artists, assembled by the American Federation of Arts, Oriental Ceramics from the priceless William H. Whitridge Collection of Baltimore, paintings by Ofelia Ellen Duranti Keelan of Rome, Italy; and of ship models.

The Whitridge, Cone, and Epstein Collections will be on view throughout the summer, together with permanent possessions of the Museum and other loans, until September, when a special exhibition of lithographs and wood engravings, the circuit group of the First International Exhibition of the Art Institute of Chicago, will be put on view.



NITA OF NEW ORLEANS

MABEL H. EBERSOLE

AWARDED ARTS AND CRAFTS CLUB PRIZE
ANNUAL EXHIBITION, SOUTHERN STATES ART LEAGUE

Eighty-one representative THE S.S.A.L.'S EXHIBITION IN BIRMINGHAM paintings and etchings by Southern artists will be shown in the Birmingham Public Library, Birmingham, Alabama, during July and August, when the Eighth Circuit Exhibition will be displayed there. These pictures, selected by a special jury appointed by President Ellsworth Woodward from the 238 exhibits hung in the Tenth Annual Exhibition of the Southern States Art League in the Isaac Delgado Museum of Art in New Orleans, Louisiana, last April, represent seventy-two painters, from the fifteen southern states included in the League, and the District of Columbia, which is also counted as southern territory, being South of Mason & Dixon's Line! Nineteen of them are from Texas, seven from South Carolina, seven from Louisiana, six each from Alabama and Kentucky, four each from Georgia and Mississippi, three each from Tennessee,

Virginia, and the District of Columbia, two each from Arkansas, Maryland, North Carolina, and Oklahoma, one each from Florida and Missouri. Eight of the artists are represented by two pictures each. Twelve of the twenty-five pictures to which prizes were awarded in the Tenth Annual Exhibition are in the collection, including the Southern States Art League water color purchase prize, "Bouquet," by Clara R. Saunders of Washington, D. C., which was awarded to Mrs. E. O. Lovett of Houston, Tex., as membership chairman for Texas, the state which brought in the greatest increase in sustaining members before the close of the fiscal year.

Mrs. Lovett has announced her intention of bestowing this picture, at the close of the circuit, on the committee in Brenham, Texas, a town of 5,000 inhabitants, which brought in the largest proportionate number of new members.

The collection, as usual, includes oils,

water colors, pastels, drawings, and etchings, and portraits, landscapes, marines and flower studies are represented in it. Like the Annual Exhibition from which it was selected, it is especially rich in portraits, including "Nita of New Orleans" by Mabel Ebersole, which was awarded the Arts and Crafts Club prize for the best figure study; "C. M. Wistar" by Ralph McLellan, winner of the portrait prize; "The Peacock Fan" by Margaret B. Walker; "A Workman" by Olin H. Travis; "Little Carolina Bluebonnet" by Mabel Pugh, and several others.

"S. R. Ranch," a painting of a sheep-ranch by McNeill Davidson, which carried off the prize for the best painting of a southern subject this year, is also in the group, and Frank Klepper's picture of "Zehl's Barn," which won the landscape prize.

Engagements for the Eighth Circuit, which is divided into two sections, "A" and "B," for the greater convenience of exhibiting bodies, have already been made by a number of places in Mississippi, Louisiana, Alabama, Tennessee, and Texas. Others may be secured by application at the headquarters, 7321 Panola Street, New Orleans, Louisiana.

E. HUTSON.

On the initiative of the INTERNATIONAL Franco-Spanish Committee, EXHIBITION OF an international exhibition CHALCO- of chalcographies organized GRAPHIES by the International Museum Office of the League of Nations was held at the Museum of the Fine Arts, Bordeaux, from May 15 to June 30. It should be noted that this exhibition, in which the chalcographies of Paris, Madrid and Rome were represented, contains three hundred of the best and most characteristic specimens of the art of engraving from the earliest times up to the present. The exhibition has already visited six countries and been shown in twelve towns since June, 1927. After a tour of Great Britain, it was on view in the Fine Arts Museum, Rouen, until last January. Extremely satisfactory results were obtained at this last exhibition which greatly interested a large number of visitors.

The educational value of this international collection has now been clearly demonstrated and Rouen availed itself to the full of the

opportunity. Thanks to the zeal of the distinguished Curator of the Fine Arts Museum of that city and the collaboration of the Inspector of Primary Education, lecture-tours were arranged for the higher elementary schools. Thus fifteen hundred children were brought into direct contact with the chalcographies. The teachers in the primary schools also took advantage of a series of lectures which enabled them to accompany the youngest children during their visit to the exhibition. Some of these young visitors wrote most interesting essays on their impressions of the engravings.

As a result of the success of this exhibition, the curators of the Rouen Museum propose to found a permanent collection of typical engravings, as well as a collection of casts. If this scheme materializes, the aim pursued by the International Museum Office in organizing the exhibitions of chalcographies and casts will be achieved.

The second international INTERNATIONAL exhibition of casts, organ- EXHIBITION ized by the International OF CASTS Museum Office (International Institute of Intellectual Cooperation), was inaugurated on May 31, at the Cinquantenaire Museum at Brussels. This exhibition contains 400 specimens of various sizes, sent by the museums and casting workshops of Athens, Berlin, Brussels, Florence, London and Paris. The casts on exhibition reproduce masterpieces of Assyria, Egypt, classical antiquity, the Middle Ages, the Renaissance and modern times up to the beginning of the nineteenth century.

This exhibition has already been shown with great success at Cologne. It should be noted that the object of the International Museum Office (International Institute of Intellectual Cooperation) in organizing this exhibition was to provide a miniature sculpture museum, by means of casts. The pieces have been very carefully selected for this object. Such a museum should no doubt also contain other works which for budgetary reasons it has been impossible to include in this collection. Nevertheless, even in its present state, the exhibition may serve a very useful purpose in showing educational organizations in cities which have no original collections of works of art, what may be done in

this field. They would thus be enabled to form collections of casts which are necessary for the education and formation of public taste.

The bronze cast of a statue of Zeus, a masterpiece from the Athens Museum, discovered scarcely two years ago at the bottom of the sea near Euboea is shown for the first time at the Brussels Exhibition.

The 12th International Congress on the History of Art, following the one held at Rome in 1912 and the one at Paris in 1921, will take place at Brussels from September 20 to 30, 1930. It will coincide with the great Expositions of Ancient and Modern Art which will be held at Liege, Antwerp and Brussels on the occasion of the Centenary of the independence of Belgium.

The Congress will be divided into four sections:

First, Teaching and Museum Instruction. Particular attention will be given to the study of the conservation and restoration of works of art; to the determining of an international law for the protection of works of art; international exchanges; inventories of collections of art in Europe, etc.

Second, The Art of the Middle Ages in Europe—architecture, painting, sculpture, graphic and decorative arts.

Third, Art of the Renaissance and Modern Times.

Fourth, Non-European Art in Relation to European Art.

The programme will also include visits to the collections of Brussels, Liege and Antwerp; excursions to Bruges, Ghent, Malines; official and private receptions; a gala representation at the Theatre Royal; and a concert of ancient music at the Palais des Beaux-Arts.

Communications to be presented at the Congress may be sent in English, French, Italian, Spanish, German and Portuguese.

BOSTON
HAPPENINGS

The wealth of art either brought to this country by the Puritans or created by them in the century and a

half preceding the separation from Great Britain is strikingly exemplified in a summer exhibition of 100 early Massachusetts por-

traits, opened at the Museum of Fine Arts on June 17, Bunker Hill Day. It demonstrates, to be sure, only the art of painting, in which the colonists were less prolific and less proficient than in silversmithing and woodwork, but it suffices, during the Tercentenary celebration, to tell the world that another of the universally accepted "facts" of history—the reputed aversion of the English Puritans from the arts of design—is all wrong. While the selection of likenesses of colonial governors and their ladies, of divines and well-to-do merchants was necessarily made on historic as well as artistic grounds, the display is a revelation of the continuity of the art of painting in New England from the days of Winthrop and Bellingham onward. It contains good paintings, too.

The Museum's Tercentenary exhibition, incidentally, and its catalogue are monuments to the scholarship and public spirit of Frank W. Bayley, who was invited by the Museum to form this exhibition, borrowed through his initiative from many collections, public and private. The catalogue is due, henceforth to be an important document in fine arts historiography. As the compiler frequently said to himself, and to others, during its preparation: "This is the book in which we cannot afford to make a mistake. Any error of any sort would throw suspicion upon every date, every title, every attribution."

Overlapping in respect of dates the Museum's Tercentenary show, the Copley Society's annual exhibition of paintings by contemporary Massachusetts artists ran from May 20 through June 21. Of melancholy interest in its place of honor bearing a memorial wreath, hung the late John Singer Sargent's portrait of the late Holker Abbott, lent by the Tavern Club of Boston. Mr. Abbott, who died a fortnight previous to the opening of the exhibition, had been for many years the Copley Society's beloved president and a trustee of the Museum. He was a graduate of the Museum School's first class, a man of means and vision who for half a century served the community in pursuance of a broad, democratic conception of the place of art in modern life.

Selected, as heretofore, by a jury democratically elected by votes of the prospective exhibitors, the Copley Society's exhibition

of 1930 included works by most of the well-known artists of Massachusetts, and a few by bearers of names not previously familiar to exhibition-goers. Simultaneously with the opening appeared H. Winthrop Peirce's recently compiled history of the Museum School, of whose first alumni association the Copley Society was an outgrowth. Those who had previously read and cherished Mr. Peirce's little pamphlet, "Early Days of the Copley Society," written in a piquantly personal and entertaining style, were prepared to find the larger work intriguing; and in this expectation no one was disappointed.

The Fogg Museum of Art, Harvard University, hung for a too brief three weeks' period of May a loan exhibition of English painting arranged in honor of Professor Chauncey B. Tinker, of Yale University, who had been lecturing on English art at Cambridge. Built around the sumptuous Raeburn portrait of the Elphinstone children, lent by the Cincinnati Art Museum, and Hogarth's vast conversation piece, "The Sharpe Family," lent by Mrs. Robert C. Vose, this contained major works from the collections of J. Pierpont Morgan, Sir Joseph Duveen, Mrs. J. Horace Harding, Mrs. Edward Brandegee, Hon. Alvan T. Fuller and many others. The catalogue printed a foreword by Professor Tinker, which is a real addition to contemporary critical writing. Following the English show, the Fogg Museum displayed through June an exhibition of Otsu-e prints, the little known primitive predecessors of the Ukiyo-e with whose masterpieces everybody is familiar.

Seasonal exhibitions at clubs and galleries continue in Boston through the summer. The Art Club in early June hung its gallery with a members' show, designed to give commencement visitors and tourists a view of present-day activities within a historic organization. American masters of the late nineteenth century at the Vose gallery; water colors and engravings of old Boston at Goodspeed's; a series of displays by groups of members of the Boston Business Men's Art Club at the New Lamson & Hubbard gallery; landscapes by painter members of the Appalachian Mountain Club at their clubroom—these were a few of the downtown offerings of June.

F. W. C.

The Summer Exhibition of the Royal Academy of Arts is a recognized British institution, a part of our national art life, which has survived very cheerfully a good deal of bad language, and seems likely to continue to do so. Even in 1830 the *Times* critic is stated to have informed his public "that the talent of an artist has little or nothing to do with his election into the Academy"; and the same remark, with variations sometimes of a crescendo character, has been repeated for a full century down to this present year of Grace. As a matter of fact our Academy fulfils its functions most admirably, as representing the sane and average public taste in art; if it ever fell into the hands of the extremists—and this may be behind some of its recent blame—it would be nothing less than a national disaster, and we have had as many lately as we can well afford.

To come to details, it is this year a good show, especially in portrait work and landscape, with nothing very novel or startling. In the former I should pick out Sir W. Llewellyn, Sir W. Orpen, Sir John Lavery in his excellent likeness of Lord Melchett, Maurice Greiffenhagen—though his Sir Alexander Park Lyle is entirely without atmosphere, David Jagger in his satisfactory "Her Majesty the Queen," Flora Lion whose "Miss Nancy Beaton" is her best here, and lastly Augustus John in a very brilliant portrait of a brilliant "comedienne," Miss Tallulah Bankhead. In landscape Sir H. Hughes-Stanton comes well to the front with his noble "Sunrise on the Valley of the Var," which has the "place d'honneur" in Gallery III; and Terriek Williams, Adrian Stokes, Bertram Priestman—whose Aquitania moves majestically into port—Algernon Talmage, Moffat Lindner, are to be noted with Oliver Hall, whose Delhi paintings seem, however, to lack the warmth and sunlight due to any scene of India. Lastly, the sculpture this year is of good quality; among others Whitney Smith has humorous characterization in his "Optimist," Gilbert Bayes shows a portion of his frieze for the Saville theatre which I have mentioned in these notes, and Charles Wheeler's bronze nude of "Spring" has been deservedly acquired, as well as Mrs. Swynnerton's "Dame Fawcett," for the nation through the Chantrey bequest.

The first annual exhibition of the "National Society of Painters, Sculptors, Engravers and Potters," which opened this month at the Grafton Galleries, is an event of first importance. This new society seeks to unite all the groups, to combine tendencies which are within, but in some cases outside, the Academy and any official art: thus if we find here Lavery, William Wood, Rushbury, Russell Flint, we see Ethel Walker at her very best in "The Four Seasons," Kennington in his drawings, Pryse in two brilliant nudes "The Unknown," while the Pottery of Charles Vyse gives a new interest and quality and direct work in stone, such as Dobson's "Hamhill Torso," is a good feature. The Society is at its beginning; but the beginning is a good one.

Although out of my London sphere I should like to note here the important "Exposition Universelle de Bruxelles," to which I was kindly invited and which was opened by their Majesties the King and Queen of Belgium last week; and I shall reserve for my next notice the most interesting Wedgwood Bi-Centenary, as the special Exhibition of Wedgwood pottery at the Victoria and Albert Museum is not yet opened.

S. B.



MARCHESA DEL MERITO,
BY PHILIP A. DE LASZLO
PARIS SALON

PARIS NOTES *The Salon — the Artistes Français and the Nationale,*
with their thousands of

offerings, is more agreeable this spring than it was when we were treated to green and purple nudes and other hideous appearances under the guise of painting. It is a relief, at least, to be rid of that phase of the modern manifestation of "art." The multiplicity of objects is confusing and fatiguing. Here and there one sees something beautiful, some special distinction of the painter's *métier* or his personal talent, but mostly there is an excess of mediocrity. This is inevitable, since real talent is rare and genius almost non-existent. In spite of this stern point of view, it may be said that the Salon is pleasant to see, and furnishes here and there a picture which one might "like to live with." Among the sculptures—in the *Nationale*—I noticed a superb Buffalo done by Moreau-Vauthier and presented by the State of Ohio, and the 37th Division, to Belgium for the decoration of a bridge at Eyne. O'Connor's Lincoln (in plaster) was there; and other fine sculp-

tors whose work commanded admiration were Dardé, Jean Tarrit, Eugène Bénét, Maxime Real del Sarte and Mouktar. The latter's "Au Bord du Nil," a partly veiled woman bearing a water pot, is exquisitely modelled in long lines. But little idea can be given in a few words of such an exhibition as the Paris *Salon*.

The small Salon of "L'Art Français Indépendant" fills some simple wooden buildings in the Boulevard Raspail, near the famous "Dôme" Café, and shows its pictures and sculptures in an excellent light and with an intimate touch in the presentation which is charming. The object of this Salon is to bring about a return to the spirit of the independent artists before the Great War. It is doubtful if success can be had in this sense—the past is past—but it serves to encourage the young, and even the older artists who desire complete independence of juries. The effect is that of a small section taken out of the large "Salon des Indépendants," with perhaps even a younger atmosphere. There are a few good canvases—Thevenet, Made-



MADemoiselle X BY RODERIQUE
PARIS SALON

leine Luka, Claude Escholier, etc.—but there are far more that disengage an unedifying influence, and even shock like nightmares, while others are merely funny, though not intended to be. Per Krohg and André Lhote are represented, and Creixams has a striking but somewhat amateurish portrait of a brunette who looks “Spanish” and is dressed in most of the colors of the rainbow. There are a few small sculptures, and a little girl’s head by Diligent, a provincial artist, is among the best of these.

Ernest Laurent (1859-1929) was one of those painters who appear indifferent to “success.” He scarcely exhibited at all. After his death an effort seemed necessary to make him more generally known, and the *Conseil des Musées Nationaux* organized the present exhibition at the Orangerie Museum in the Tuileries. It consists chiefly of portraits of women, though there are a few landscapes, some portraits of men and stiff little children, and some beautiful flowers. The portraits, “prettily” colored, seemed rather monotonous, as all the models, young

or old, with one exception had blue eyes, and in all of them—curious detail—no feet were shown. Many of the canvases were done in “divisionism.” Laurent became a professor at the Beaux-Arts, and all his life was entirely and disinterestedly devoted to painting. He did four panels for the Vestibule of the Great Amphitheatre in the Sorbonne, and a few other mural works. His charcoal drawings of men are significant and strong, more so, in the present writer’s opinion, than his feminine portraits which are “Salon pictures,” more pleasing than distinguished.

The *Salon des Humoristes* is open at the *Palais de Glace*, in the Champs Elysées. The varnishing day of the Humorists is very popular, and after that the paying public comes to laugh or scorn, or sympathize, for the gamut of appeal is wide—gallant drawings, violent caricatures, touching episodes, a little of everything. Such men as Forain, Léandre, Guillaume, Poulbot are represented. Forain’s pictures sell with ease. A well-known American woman has just told me that on a recent visit to an exhibition here she and her friend wished to buy a Forain, and after looking at several of this artist’s works they agreed to see the rest of the collection before deciding. When in a short time they had finished their inspection and returned to the Forains, they had all been sold.

An interesting exhibition of pictures, furniture, bibelots, etc., of the Romanticist period—1820-1848—is on view at the *Musée des Arts Décoratifs*, following the lamentable modern collection already noted (and which, by the way, was withdrawn before the stated time, not having achieved the least success with the Parisian public because of its incompleteness and general non-representation of French modern decoration). Paintings, more or less small, represent such artists of the period as Ingres, Devéria, Belloc, Ary Schaffer, Géricault, Bonington, Fragonard and many others, including a fine portrait of a young man by Abel de Pujol, and Hersent’s large and magnificent portrait of Queen Marie Amélie and her two young sons. The bibelots, which filled a number of glass cases, were of the greatest interest and often beauty: also redolent of romanticism.

LOUISE MORGAN SILL.

The spring exhibition of the

BERLIN NOTES

Prussian Academy of Arts, which opened Berlin's annual art season, coincided with a memorial exhibition also at the Academy, of works by Ludwig Knaus (Wiesbaden 1829-1910 Berlin) on the occasion of the twentieth anniversary of his death. In the second half of the nineteenth century, Knaus was considered one of Germany's outstanding painters (although he was not so important as his contemporary Leibl). He excelled in painting genre. (Representative examples are included in the permanent collection of the Corcoran Gallery of Art in Washington and in the Walters' Gallery, Baltimore). In the fifties, he lived in Paris; in 1853-54 he worked in Barbizon and Fontainebleau where the Impressionist school was established, which, nevertheless, did not affect his realistic manner. He is one of the few German masters represented in the Luxembourg.

The spring exhibition included also a group of works by Berlin's famous sculptor Fritz Klimsch, in commemoration of his sixtieth anniversary. He is one of Germany's most important modern sculptors and is known to have founded, with Max Liebermann, the first German secession. The Stadel Institut in Frankfurt, his native town, possesses a bronze "David" (1901); another of his chief works is the Virchow monument in Berlin. His recent sculpture, in the naturalistic manner, has noble form; his portrait busts have achieved widespread recognition. Among the other sculptors Otto Hitzberger (Berlin), a woodcarver who specializes in ecclesiastical themes, was represented with a heroic figure of St. Michael. A number of Berlin churches own examples of his work. Portrait medallions by Ludwig Gies (Berlin) were most interesting, in their combination of embossed and engraved work. Joseph Thorak, who was the subject of a monograph by the late Wilhelm von Bode, was represented with a portrait bust in wax, his favorite medium.

Max Liebermann, President of the Academy and Dean of the painters, exhibited a large picture of his garden at Wannsee near Berlin, a motive he has used repeatedly, and a number of portraits in the Impressionist manner. Another Berlin portrait painter, Professor Raffael Schuster-Woldan, showed a group of his idealized pictures. Of

the younger generation, Willi Jaeckel and Max Pechstein were represented by commendable flower pieces. Xaver Fuhr, of Mannheim, made meritorious showing. His work is delicate in color, and the product of a limited palette. Other prominent artists were also represented who regularly exhibit in the Academy: Hans Purrmann, Emil Orlik and Ludwig von Hoffmann (Dresden). The exhibition gave a comprehensive idea of contemporary German painting and sculpture.

The Berlin National Gallery in the former Kronprinzenpalais, devoted to art from the beginning of Impressionism up to the present time, is holding an exhibition of its acquisitions of the years 1928-29. L. Justi, the director, endeavors to acquire works illustrating all movements in modern art, thus making the Museum thoroughly representative. By so doing he helps the young artists, to the extent of the limited public means at his disposal, and those of the Federation of Friends of the National Gallery. The recent acquisitions include a sketch by Van Gogh and Munch's interesting scenic designs for Ibsen's drama, "Ghosts." The Impressionist Lovis Corinth is represented by his masterpiece "Ecce Homo," completed just before his death, in 1925. Of the Expressionist school are examples of still life by Picasso and his pupil Juan Gris, of which the latter's work is superior. Kandinsky is represented by two compositions, Dufy by a "Harbor." There are also many paintings and sculpture by artists of the last thirty years, but only the future can tell which of their works will endure.

DR. DORA LANDAU.

At the Anniversary Exercises of the School of Fine Arts of Yale University, held in the Yale Gallery of Fine Arts on Thursday, June 12, the principal speaker was Mr. Frederic Allen Whiting, President of the American Federation of Arts. Mr. Whiting's subject was "Art and Life."

In memory of the late Charles L. Hutchinson, first President of the American Federation of Arts and for many years President of the Art Institute of Chicago, an organ has been presented by his widow, Mrs. Hutchinson, to the new Universalist National Memorial Church at Washington, D. C.

BOOK REVIEWS

VENETIAN PAINTING OF THE SEICENTO AND THE SETTECENTO. Text by Giuseppe Fiocco, Professor at the University of Padua. With 88 full page plates. Pantheon Series, Pegasus Press. Harcourt, Brace and Company, New York, publishers. Price, \$31.50.

"To Europe in the seventeenth century," says the author of this book, "painting meant the painting of the Venetian district, which in its color had paved the way for progress and for modern art. But Venice, after producing within a few decades three of the greatest artists—Titian, Paolo Veronese and Tintoretto—who might have been thought to have established art forever, lapsed into the most forlorn mannerism." How Venetian art recovered from this malady and what its eventual attainments were constitute the double theme, beautifully unfolded, of this volume, which has lately come from the now famous Pegasus Press.

We ourselves are apt to think of Venetian painting in terms of Titian, Veronese and Tintoretto, with perhaps slight reservation for the works of Tiepolo, Guardi and Canaletto, who much later appeared as a flare of a torch apparently well-nigh burned out. Of the continuity of the Venetian school and of the superb works by intervening masters, but few of us have real comprehension. Indeed, although the great exhibition held in Burlington House, London, this winter focused attention upon Italian painting, even it did not disclose, as does this volume, the superb achievements of the Venetian school extending from the days of the Renaissance to almost the threshold of our own era.

The "forlorn mannerism" to which Professor Fiocco refers, following the splendid flowering during the days of Titian, was eventually dispelled, he says, by a nice adjustment of the new and the old, a new creative impulse restrained and enriched by a knowledge of and regard for old traditions. There is a tang of the modern in this statement heightened by the knowledge that at that time "many were scandalized and angered" by what they considered the "indecorum" of contemporary work. After all, we move in circles; history repeats itself continuously.

It is the declared purpose of the author of this book to "throw light upon much that

has been forgotten and misunderstood," to "summarize the results of long researches" made by himself and others, linking "the separate parts of the chain into a unified whole," bridging the gulf between "what is known and what is still to be discovered." And admirably this purpose has been accomplished. Not only does Professor Fiocco treat specifically of the works of the various artists who carried on successively the traditions of the Venetian school, adding to them, adapting them to present-day needs, but he recalls at the same time essential movements, causes and effects, bringing to the reader a realization that art is indeed a living force, and that even such changes as we in our day have witnessed and are witnessing are but the natural course of a turbulent, forceful stream. Thus this book not only illuminates the history of the past but enlightens our understanding of the present.

It is, furthermore, an extremely scholarly work, presenting facts which will assist students in the authentication of paintings by Venetian masters, clarifying essential differences, giving instances of misinterpretation—in short, making valuable contribution to the available literature on art in general and the works of the less well known but brilliantly accomplished Venetian painters in particular.

The text is magnificently illustrated by eighty-eight full-page reproductions of paintings by Venetian artists of the sixteenth and seventeenth centuries, to which constant reference is made by the author. Printed in Florence, like other publications of the Pegasus Press, it is a triumph of the book-maker's art.

THE ITALIAN PAINTERS OF THE RENAISSANCE, by Bernhard Berenson. Revised Edition. Oxford University Press, New York, publishers. Price, \$4.50.

This book contains four essays—I. "The Venetian Painters" (1894), II. "The Florentine Painters" (1896), III. "The Central Italian Painters" (1897), and IV. "The North Italian Painters—The Decline of Art" (1907), which have been lately revised and are now for the first time brought together in one volume, the publication of which is especially timely because attention has been so focused during the past season on Italian

art through the great exhibition at Burlington House, London.

Bernhard Berenson, as almost everyone knows, is one of the greatest living authorities on Italian art; and his writings on the subject are invariably not only authoritative but of great interest. It may be noted, too, that in these four comprehensive essays the writer seems to have put more of himself, of his own feelings about art than is common, so that the reader will find them not merely technical essays but humanistic documents tinged with the delight of the author in the subject, or subjects, about which he writes.

Obviously no one has yet uttered, or ever will utter, the last word on the subject of art, opinions change with changing viewpoints, but for this very reason the frank expressions of those who have given great thought to the subject are the more interesting and significant. Bernhard Berenson is undoubtedly one of these, and his writings make, therefore, both instructive and delightful reading.

MAX WEBER, by Holger Cahill. With 32 reproductions. Published by the Downtown Gallery, New York. Price \$3.50.

This monograph embraces a short history of Modern Art in America, of which Max Weber was one of the earliest exponents. Numerous anecdotes are interjected. Over thirty reproductions are given of Mr. Weber's works. For those who are interested in the Modern movement from the psychological standpoint, this intimate study of the work of Max Weber will undoubtedly prove interesting. To one who is seeking beauty in art and believes that it is invariably the accompaniment of great art, the works by Mr. Weber which are illustrated will be found difficult to understand and repellent. Theory and fact, in this instance, seem to be but remotely related. But if one would know how far the pendulum has swung in this direction, here is an informative source.

ABSTRACT DESIGN, by Amor Fenn. Published by Charles Scribner's Sons, New York. Price, \$4.50.

Elementary pattern and its construction are dealt with in this manual, intended for students, teachers, designers and craftsmen. It is based upon a recognition of geometry

as the general basis of abstract design. The author's advice is thoroughly practical with regard to the use of implements in geometric drawing; he says "It is not immoral to rule lines that are intended to be straight," and devotes a chapter to such implements and their use. There are extensive sections on the treatment of borders and textile patterns, including numerous illustrations and analyses of the same; and a chapter on nature study and treatment. The manual is well illustrated, with 383 illustrations, both half-tones and line cuts.

McADORY ART TEST, by Margaret McAdory, Ph.D. Published by the Bureau of Publications, Teachers College, Columbia University, New York. Price, \$15.00.

The construction of this Art Test was begun in 1923, and experimental testing has been carried on ever since. During the past two years these experiments were made at Teachers College, Columbia University, where the author was a graduate student. Three thousand five hundred persons took the test in its experimental form. Of these, 2,400 were children in the elementary grades, 300 were children in the junior high school grades, and 800 were adults. The purpose of the test is as a measure of ability to distinguish artistic merit or as teaching material in artistic values. It may be used in the selection of persons for vocations, or by consumers as a measure of individual art judgment.

Royal Bailey Farnum, Educational Director of the Rhode Island School of Design, is enthusiastic in his endorsement of this Test. "For a number of years," he says, "I have been interested in drawing and art tests but have felt that they were either too narrow in scope or gave emphasis to technical accomplishment, which, it seemed to me, would not test effectively either the abilities or the taste of the one being tested. Dr. McAdory presents this as a test of appreciation and art understanding in a wide range of subjects involving line, mass, form, color and design. It provides for multiple choices, satisfies one's desire for a best choice among four examples in each of the seventy-two plates, and offers a fair opportunity for both the layman and the art-trained person. The interesting selection of material, the simplicity of manipulation, and the ease of record-

ing, make it not only an effective guide in the development of taste but a fascinating game for anyone to play. If we can get as effective a test for potential ability in concrete expression in the near future we will be able to proceed with far greater assurance and even more rapid progress in art education."

Record sheets accompany the test sheets and can be used again and again. The application of this test, to one's self and others, should prove more entertaining than the popular crossword puzzle. Try it.

PRACTICAL LANDSCAPE PAINTING IN OILS, by E. G. Lutz. Published by Charles Scribner's Sons, New York. Price, \$2.

This volume for the beginner gives detailed information and advice on all phases of actual painting: materials and equipment, setting the palette, brush technique and other points. Having set forth the practice in language so clear and simple that every reader will feel qualified to cope with the problems of painting landscape, the author points out toward the end of his book that the "abstract qualities," difficult if not impossible of description, are the prime essentials; in other words, genius. The book is, hence, a sane and practical manual for the art student. It is fully illustrated with line drawings.

COMPOSITION AND EXPRESSION IN LANDSCAPE PAINTING, by F. J. Glass, A.M.C., L.L.F.A. Published by J. B. Lippincott Company, Philadelphia. Price, \$6.

"Let us endeavor to maintain a normal outlook, to respect tradition, and to assist in the progress of genuine landscape art, as an evolution, rather than a revolution." This comment of the author, in an early chapter, may be taken as the keynote of this treatise on landscape painting, the most recent addition to the series known as the New Art Library, other volumes of which have been previously commended in these columns. The present work deals not only with the painting of landscape, but also with its treatment, in etching, wood-block printing, and various other media. It gives practical advice on the patterning of landscape, expression of emotion, emphasis on points of interest, and so forth, the text being amplified with 142 illustrations, 32 of which are half-tone reproductions of land-

scapes by old and modern masters, analyzed in detail.

FAMOUS PAINTINGS: LANDSCAPES; Interpretations by Henry Turner Bailey. Published by The Art Extension Society, Inc., New York City. Price, \$1.

This charming little volume contains ten miniature reproductions in colors of masterpieces of landscape painting (six by Americans, two English and two French), each accompanied by a rhapsody by Henry Turner Bailey, Director of the Cleveland School of Art, who knows much of art, equally as much of enjoying nature, and is able to impart his enthusiasm to the reader. There is no pretense here of giving a "history of landscape painting," the "ten foremost examples," or anything of the sort; merely an introduction to the subject. Each landscape is briefly analyzed as painting, with comments on the scene as nature. Mr. Bailey maintains a light touch throughout, with the result that the book should appeal to the public, of all ages and occupations.

MODERN ART: Seven Portfolios compiled by Pedro J. Lemos; **COMMERCIAL ART AND LETTERING; DECORATIVE DESIGN; BUILDING EXTERIORS; INTERIORS AND FURNITURE; NOVELTIES AND JEWELRY; LIGHTING FIXTURES AND IRON WORK; POSTERS**. Published by The School Arts Magazine, Worcester, Mass. Price, \$3 each.

These portfolios on "Modern Art" were compiled by Pedro J. Lemos, Director of the Museum of Fine Arts, Stanford University, California, from material gathered during six months in Europe; photographs and illustrations were secured of all examples of contemporary art from jewelry to architecture, which seemed to him to be based on accepted art principles, interpreted in the modern manner. Each portfolio contains thirty-six loose leaves, 8½ x 11 inches in dimensions, four of which are in colors. The only comment on the plates is found on the inside cover of each portfolio, in the form of a list of seven features typical of successful modern art in the branch under consideration, as exemplified in specified plates. These collections should prove valuable as suggestive data to designers and other commercial artists as well as to instructors and art students. It is obviously not the intention of the compiler to encourage mere copying.

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